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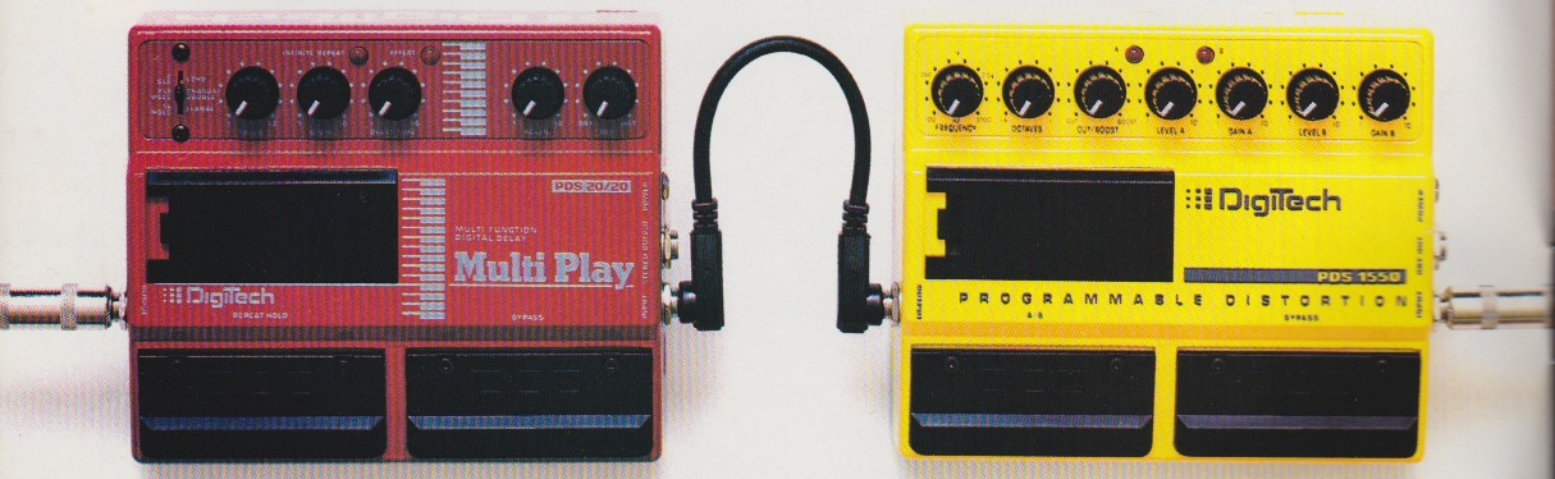

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Dear Reader:

You are looking at the new **GUITAR** logo that will appear, for the very first time, on the cover of our July, 1987 issue.

During the past three and one-half years, **GUITAR** has become one of the fastest growing music magazines in America. Because of this, we felt it necessary to create a new logo that would tell the world we're "HOT" and we feature the best in contemporary music. So, whether you're a reader or an advertiser, **GUITAR** is the place to be and to be seen.

However, don't be alarmed, because we **DON'T** plan any other changes at this time. You'll still see your favorite columns, interviews with your favorite artists, as well as our special pull out poster feature. In addition, we pledge to continue to present the best in exclusive guitar and bass transcriptions.

We hope you like what you see.

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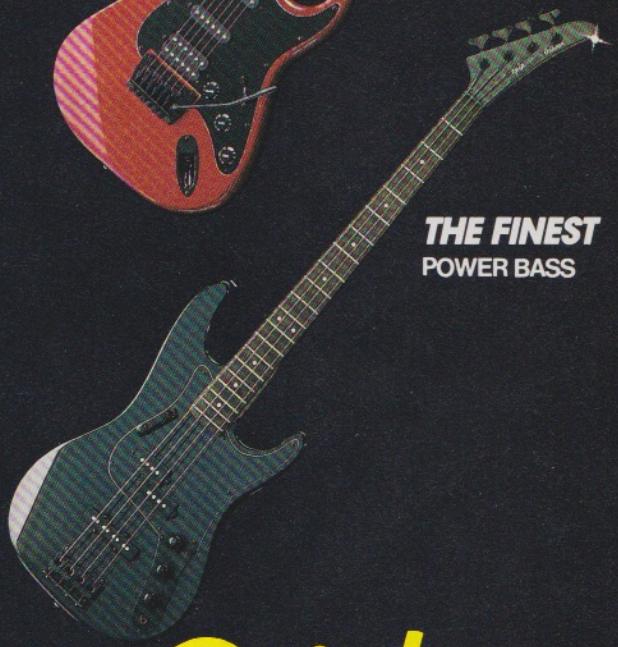

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Dear GUITAR,

While reading the Eric Clapton interview in the March issue, I was astounded to find that other guitarists have problems with peeling or hardened skin on the fingertips when exposed to water. I have had this problem for the past five years, and I have also spent hundreds of dollars on dermatologists. By printing this letter, you may be able to save others a few dollars.

I have found a few remedies that seem to minimize the problem, but none that completely eliminate it. First, avoid contact with strong detergents in water. Second, use a mild soap for bathing and washing hands; I have found that Neutrogena soap, albeit expensive, seems to help. Finally, use a good hand lotion frequently, especially immediately after washing the hands; this seems to minimize some of the dryness and peeling.

This may be a common problem, for all I know, but I have never seen reference to it in any other mag or book. Keep up the good work!

Ivan Dzombak
Latrobe, PA

Dear GUITAR,

Thanks for the Clapton interview, but I must correct two of Eric's recollections.

Eric was not with Mick or the Stones the night Brian Jones died. And Eric was not offered Brian's position at that time. Mick Taylor was already a full-fledged band member; pictures had been taken, the Hyde Park show featuring Mick Taylor's debut had been announced. If Eric was offered a position in the Stones it was three or four months earlier, before Brian left and Taylor was given the slot.

Secondly, the drummer in A.N. Other, the Lennon, Richards, Clapton one-off band on the Stones' Rock 'n' Roll Circus TV show was Mitch Mitchell, not Ringo.

Saul Davis
Studio City, CA

Dear GUITAR,

I was fascinated when I saw Wolf Marshall's Music Appreciation on the legendary and current celebrity, Carlos Santana, in the February issue. I was pleased knowing that a remarkable guitarist was not ignored in this generation of surrounding talent and was brought out into the spotlight with insights on his techniques. Also, thanks to Andy Aledort for the "Samba Pa Ti" transcription!

Alexis Aponte
Chicago, IL

Dear GUITAR,

I just received the March Hall of Fame issue, and as usual you guys have done it again, giving guitarists like me music and information to grow on! I basically like to play hard rock songs, and you can't get much harder than Led Zeppelin's "Black Dog!" It's amazing what you can do with simple pentatonic scales! I have been playing for almost three years now, and the reason I started and am still playing is because it's just fun!

Bill Reinhold
The Colony, TX

Dear GUITAR,

I would like to thank you for your magazine! I can't think of a better place for a musician or a music lover to spend $2.95 a month! That's hardly anything when you think about all the interviews, articles, columns, tips and sheet music you get! I would also like to comment on a letter that appeared in the February issue. It stated that all Billy Sheehan does is tap out cello solos. He obviously has never seen Sheehan play live or read any of his Bass Secrets columns in GUITAR. Billy encourages players to listen to AC/DC and Judas Priest, not just Paganini. Besides, while influences should affect a musician, a true musician becomes his own influence.

Michell-the Prowler-Parisi
Lantana, FL

Dear GUITAR,

The article on Neal Schon and Vivian Campbell is one of the most informative and personal accounts ever written. Thanks for reporting on two of the best guitarists in the business. Interviews such as these have convinced me that no other music magazine can top the quality and excellence of your writers. Because of this, I plan to read your magazine faithfully and look forward to the new and exciting cover stories of the future.

Shaun Jura
Grand Rapids, MI

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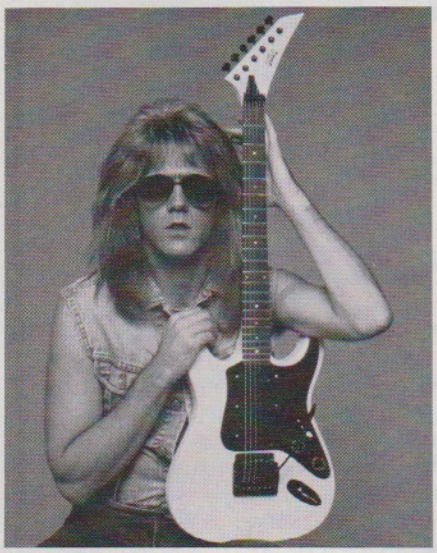

Mark Weiss

Most labels work on a 90% failure ratio, so even if they believe in your album, if they release ten albums and believe all ten are good, only one of those ten are going to be successful. Labels in general send out too much product. The politics of radio and emphasis from the label is such that depending on the management behind the band, depending on the longevity of the band members in any part of the business, depending on so many things, the marketing directors of the labels will give priority to certain groups and those groups stand a better chance. So 90% of the time nothing will happen with your record but you may get a club tour. You could go from maybe getting $250 a night for being a no-album, nothing group, to getting paid $1,000–$1,500 a night. All that will do is enable you to hire a crew to get your equipment around and give you fuel money.

One sign that the record company is behind you is when they give your album a favorable release date, because record companies usually know when albums by competing type bands are due out, and they'll give you a favorable release date as a better window to succeed. How much they'll invest in the video is another key. Then you have to judge how eagerly MTV wants your video. Will they give you an exclusivity, for instance. Your booking agency may be able to get you on a better than average tour. A good manager should be able to pick up all the vibes.

Rarely does your debut album make it, rarely to the point where it's a given. You just hope that the record is good enough to break even so the record company doesn't drop you right away. If the record company spends $100,000 and you make nothing back, they just may drop you. If you can at least sell one record for every dollar they threw out at you, you'll get another shot. Generally you are informed that with the 3rd, 4th or 5th album you'll make it, that you'll go through a process of album, some sort of tour, back to make another album, some sort of tour. Each time they'll attempt to go to radio but there's a kind of rule of thumb in the business about 3rd, 4th or 5th albums.

If you want to be a radio band you take your cue from radio reaction. If you have no interest in radio whatever, you take your cue from other sources. If your benchmark for success is 60,000 albums as opposed to 600,000, then if the record sells 10–20,000 albums at the underground stores in the first two weeks, the record company will look at it as a success. If the group gets themselves a small tour, they're fine. Consequently, record companies who have those kinds of groups do not gauge them the same way they would gauge a more conventional rock band who lives and dies by radio coverage and expanded record sales. If you're a metal band the record company expects you to make money on the road with merchandising. They say, all we're doing is allowing you to make money touring. You got the merchandise, you have the tour, don't worry about the records. You get paid on what you sell and maybe the record company will help you out. Maybe they'll give you $1,000 or 2,000 a week. Record companies feel that people look at them as a bank and they get very defensive about that. A lot of people abuse record labels, and when labels lose money it hurts bands that don't want to abuse the label but need the money. People think economy these days. They think how they can do it for the least amount of money, the biggest bang for the buck. A lot of bands we toured with worked day jobs. Between the time you end a tour and start rehearsing for the next record there's dead time and you have to make a living. ■

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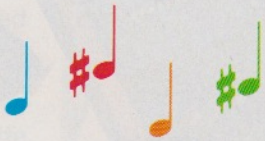

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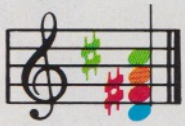

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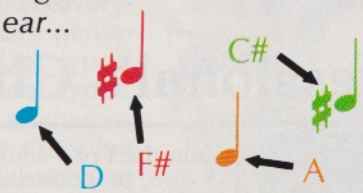
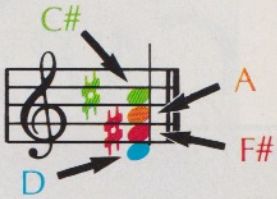
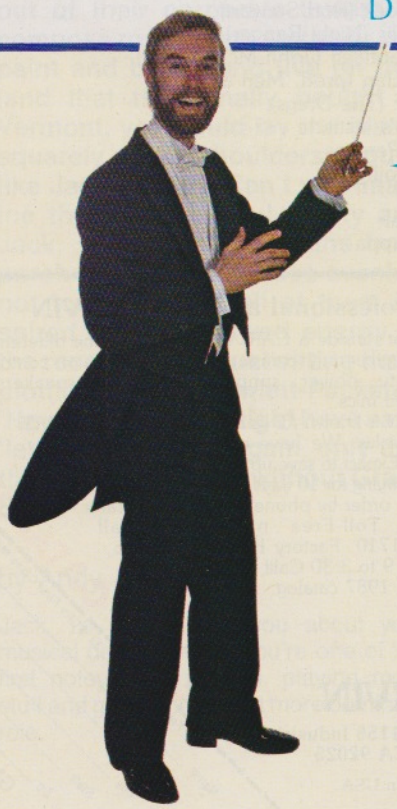


...or together in a chord





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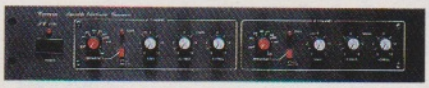

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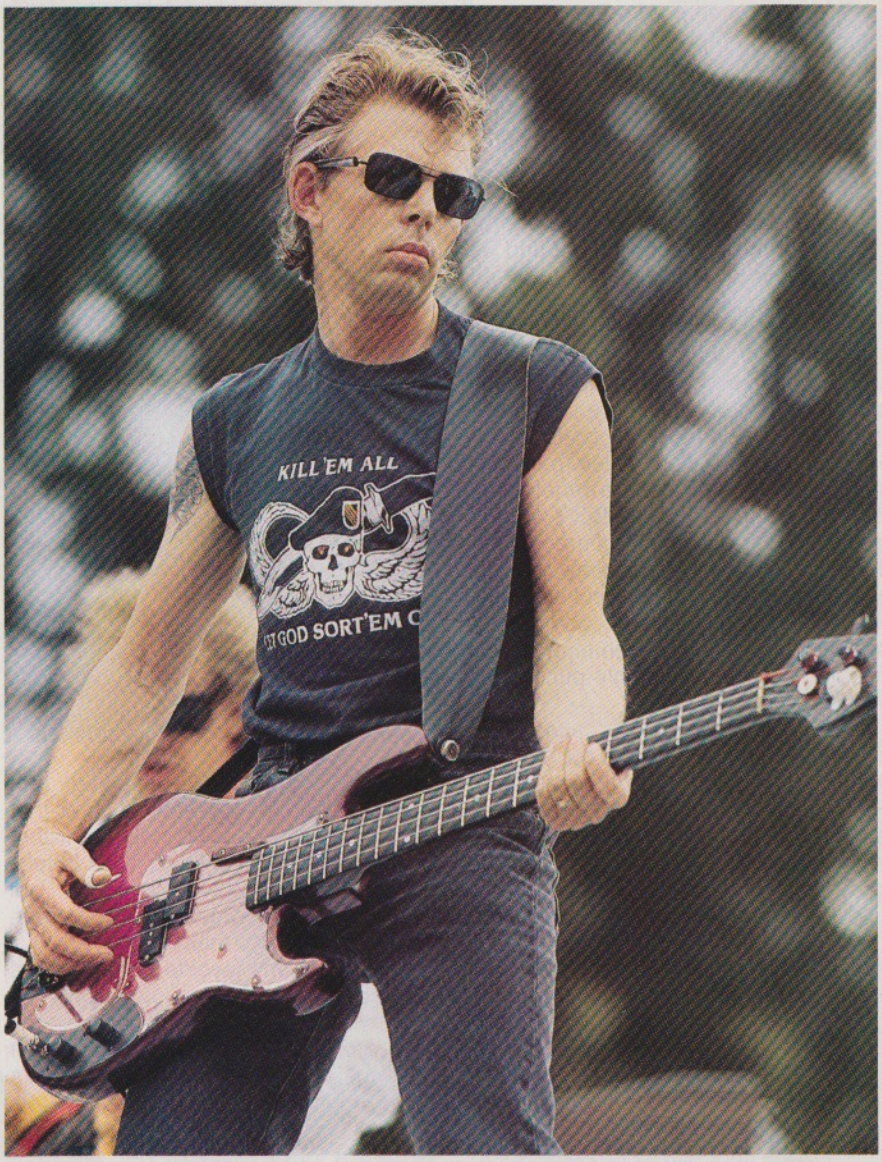
JACK CASADY

GOING FORWARD BY GOING BACK

With much of the record charts these days being taken over by old balding longhair types from the sixties like Paul Simon, Eric Clapton, John Fogerty, Steve Winwood and Steve Miller and groups influenced by them, from Stevie Ray Vaughan to R.E.M. to Los Lobos, the way was inevitably paved for the KBC Band—Paul Kantner, Marty Balin and Jack Casady—three of the original members of the Jefferson Airplane, to reunite to sing some incendiary odes to revolution/evolution, stoking the fires of sleeping hippies everywhere. In fact, if an entire generation of three piece suit types, pushing forty, Wall Street types, pushing stock option packages, were to suddenly start dropping out of their corporate towers to compose rock songs and wear war paint and beads and live on that land that they finally bought in Vermont, you could lay the blame squarely on the shoulders of guys like Jack Casady. Can't you imagine those three, Paul, Marty and Jack, sitting around on the front porch on a San Francisco evening not too long ago, all of them inspired by the renewed energy of the record charts, just sitting there plotting like Hewlett-Packard? 'Hey,' one of them might have said, 'let's do it all over again, only this time let's do it right, without Grace Slick.'

by Andy Aledort



Mark Leialoha/Artist Pub'l

Jack, I'd like to ask you about your musical development. You're one of the first notey bass players, playing more stuff and giving the bass a more dominant role.

Now I'm trying to learn how to play a lot less. Some of my musical influences were Huey "Piano" Smith, Amos Milburn, Jonah Jones . . . Jack Teagarden.

How about bass players?

Not too many bass players. I never listened to many bass players. I like Scottie LaFaro for jazz, and a few jazz guys, but not to really study them or cop their stuff, 'cause when I started playing bass there were hardly any electric bass players. I actually started on guitar. We had a band together in high school and I played lead guitar, a Telecaster, and Jorma played acoustic.

One of the things that was different about the Airplane when they first came out was the way you were playing the bass.

Actually, that developed with the Airplane. I had been in a lot of rhythm and blues bands, and that's pretty much my style, then I stopped playing for a couple of years and when I started playing with the Airplane I actually started playing again, and I had a fresh approach by that time. I mean, the fresh approach was allowed to develop. We had original material; nobody was interested in copying too much, at least I wasn't.

Something exciting about the band, like on *Bless Its Pointed Little Head*, was all the improvisation that was going on.

That's the direction Jorma and myself were going. You go up and down because you go in some direction for too long and you come back to another and you get a fresh approach. Music always changes, it always goes in patterns. When you get a chance to be creative that generally doesn't pull in as many dollars, and the economy has a lot to do with pressure on the music business.

Do you think it affects you as a creative artist?

It's like saying 'How does the economy affect you? When times are tough, does it affect you?' With my old band, SVT, we got an independent label. We had a huge following and we worked hard. We worked on the road for about four years

and we managed to get one record out. The band existed from 1978–1982, and then Brian Martinelli had an accident and he died. He was the songwriter and the singer and was quite a force in the band. So that was that, and I did a variety of other things for a while, until Paul and I started talking with Marty and we started rehearsing and it sounded good and we started putting things together.

So it sounds like you've continued to function as a creative musician, following your instincts.

Absolutely. I couldn't be a studio man if my life depended on it. There are certain areas I'm good at; I'm not good at emulating a lot of different styles, going up and playing them. There are certain people who are good at that. But I want to grow and I want to play different kinds of music. What you do is play with different people and find different attitudes.

About dealing with record companies, with SVT it must have been tough being together that long and only putting out one album.

It was. It was a funny thing, 'cause when I first went to Atlantic and we cut a demo, all our songs were three minutes long; they were really concise, they were well produced, and the guy told me, 'Go out on the road, hire some guys for backup, and play solos.' And I said, 'This is a record company telling me this?' I said, 'Here, I got three-minute songs, what's the matter with you, are you out of your mind?' I said, 'This is insane. All this time you've been telling us to get three-minute songs. So now I've got the three-minute songs, they're dynamite, and you're telling me it's too aggressive, and to go play solos?' I said, 'You're out of your mind, I don't understand it.' So, it got to be discouraging. Now I have people listen to the tape who say, 'I can't understand why you didn't get signed.' In the music business, timing has a lot to do with it. It seems like the timing is right again, and the energy is right; we're working real hard, everybody wants to make a statement. And we've got some very nifty songs that I think could move a few people. And I feel good, I feel ready to play, I have a lot of things to say, and a lot of different directions to go, so that's how I look at it.

What would you sight as turning points or high points in your career?

There've been many good moments, actually, and they've even been in obscure situations. There's this English guitar player/poet I worked with for about six months; he was completely loony, but his poetry was great and you never knew what he was gonna do. He was a bitch to follow. It was like Lightning Hopkins, with 13½ bars, you know, for the verse, and you just had to watch him like a

Robert Minkin

hawk. But he was real inspiring, and when he was on he was on, and that moment didn't make any musical history in a certain sense, but to me it did. Lately, the music I'm doing with Marty and Paul has worked out great, and I've been really inspired with them.

Do you have any favorite performances on record?

Well, I had a good time with Jimi Hendrix on "Electric Lady Land." Of course, it was an insane atmosphere, but that's OK.

Did you play with Hendrix much?

We did a lot of bills together; we were friends, or acquaintances, I should say, and we played a few times, ten times, together, something like that, at different times. And he'd come to San Francisco and sometimes come up to our house.

Did you do any other recording with him?

No, that one was just a mistake; it wasn't supposed to be. He was working all night long in the studio and we came in after a show somewhere, and I think Noel was busy at the time, and we just walked in and did it in one take. He said, This is the way it goes, it's a blues. He had done a faster version earlier, it's just a blues, that's all. It wasn't supposed to be on any album.

On the musical side, you mentioned jazz bassist Scott LaFaro as an influence.

There's a few I listened to; I never really tried to emulate a bass player, but I appreciate them. You see, jazz bass playing, it's a violin; I play guitar, so I could hear it, but it wasn't like I was trying to emulate myself after one guy. Actually, I hear tunes more. I hear vocals, tunes, and arrangements rather than what the bass would be doing.

Do you have any formal musical training on the bass or piano?

I studied guitar.

Can you read music?

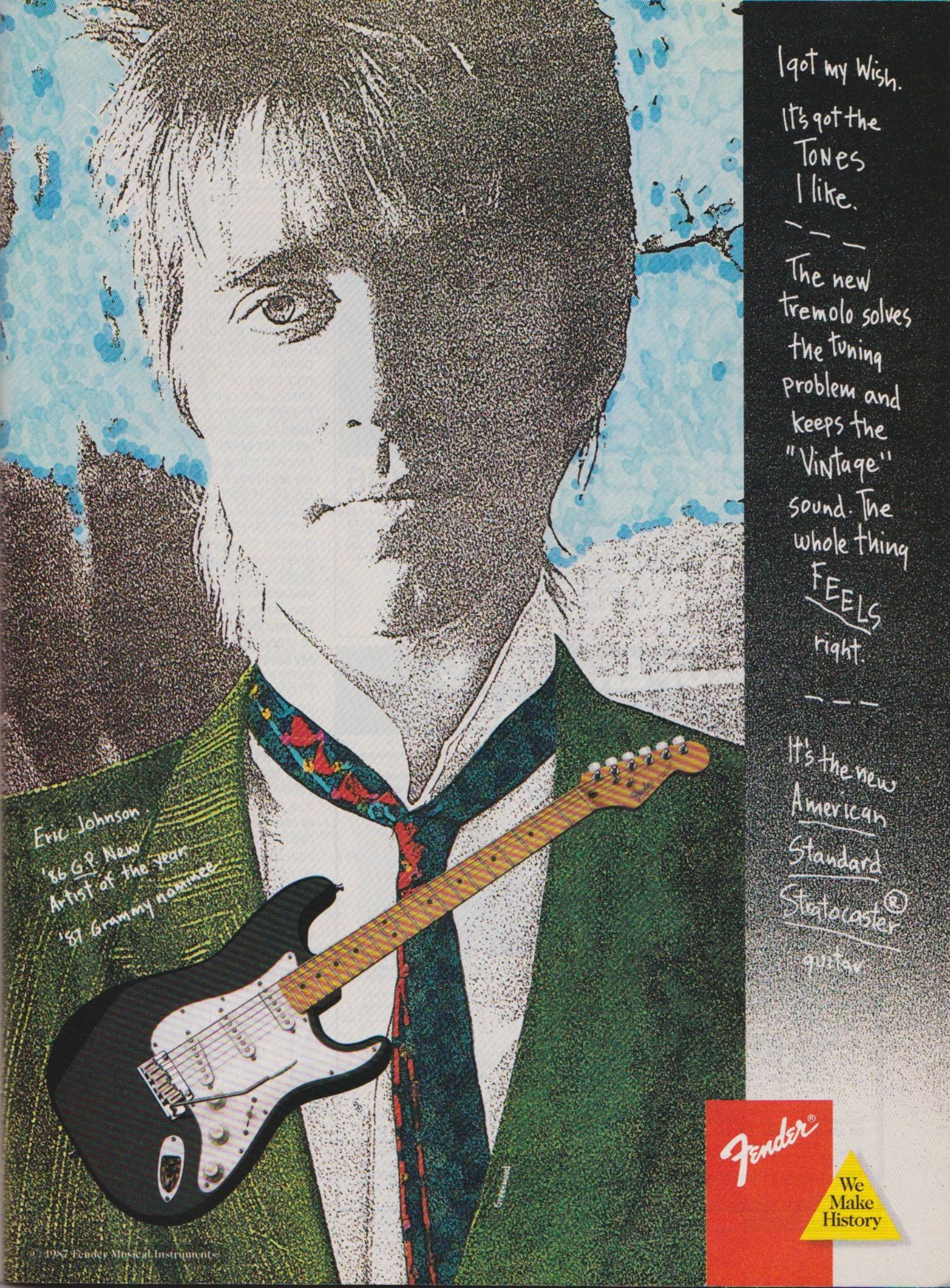
I could read music once, but that's a craft you have to do all the time. I first learned how to play guitar at 12. I was thrashing around on it; my parents gave me some lessons for Christmas, and I learned how to play "Peg of My Heart" and all that, you know (laughs). Then I started listening to different records and trying to pick stuff out. I'm pretty much self-taught, but everybody is self-taught. Learning how to just read music doesn't teach you anything, really. It's a mechanical means to transfer it, but it doesn't really teach you from the inside out, so you use it as a tool. If you're going to use it for charts for a lot of people playing at once, then it helps to organize it. I would think that piano players tend to read more. You see, the thing is, with stringed instruments, particularly with the guitar, you've got so many strings with which to play the same note that it's hard to read, it's not oriented towards that, although classical guitar players read like madmen. It's kind of like the travelling man's instrument. You can't drag a piano around, sit down, and learn how to read. I mean, thank God for tape recorders.

That's right and now you've got "SR" (sound recording) forms for copywriting, so the music doesn't have to be written down.

And all those guys are out of work now. You know, first came the music and then came the writing it down to figure out how to transfer it, to get it from one generation to another, so first things first. It comes from your head and from your heart and your technique comes along. You hear what you want to play and then you develop your technique to get it out. So it doesn't do too well to say, 'This is the way to make an A chord.' I've seen it made so many different ways, and everyone gets a little different sound. That's why a lot of people, when they do go to teachers, are so discouraged because the teacher has a very narrow view of technique that he tries to impart *his* technique, *only* his technique. And then, of course, he doesn't allow the student to hear on his own. But see, you figure this out, 'cause people aren't that stupid. So you get what you get from it, you've still got to make your own decisions all the time. You make 'em when you're 12 years old, too.

Well, the first decision is to pick up the instrument.

That's right. I found it, I dug an old instrument out of the attic, and I used to hide up there and play it.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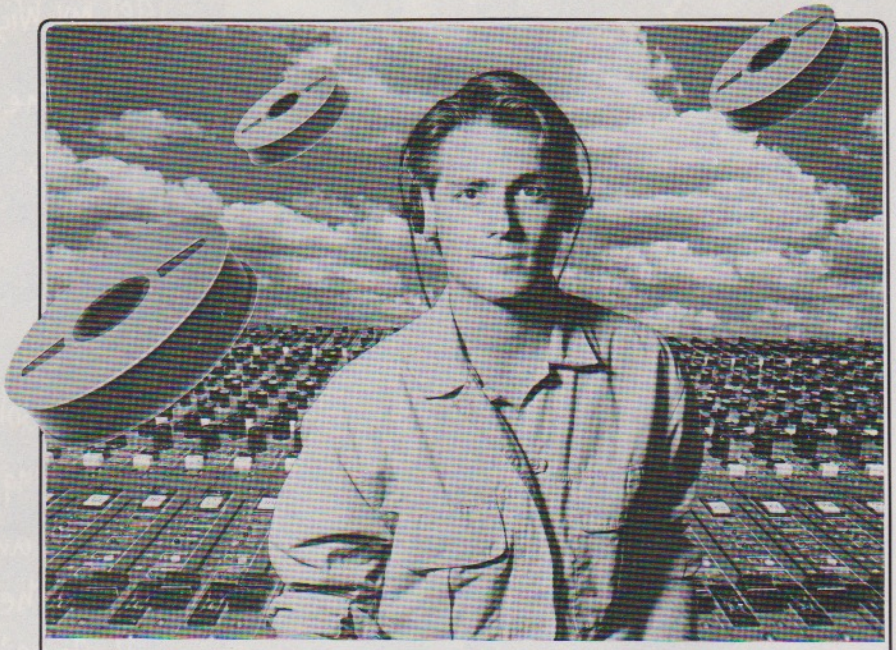

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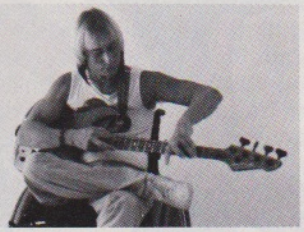

Beaver Felton uses Peavey basses GHS strings, and Ibanez basses and effects, Midiverb II.

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Why did you make the move from guitar to bass?

Money. There were hardly any bass players around, as a matter of fact, and I got this job that I thought was for a guitar player, but it was for a bass player, so I played on the bottom strings. Then I remember being in a club in D.C. when I was about 16 or something, and I was with a friend, and I went up to jam and I thought it was a guitar but it was a bass and I had to figure out how to play it. I thought, Jesus Christ. It was an old Telecaster bass, a Fender, with a monster neck on it like this, you know, trying to figure it all out. I was playing r&b, Ray Charles stuff, Little Anthony and the Imperials, a lot of stuff for three saxes; I had three or four bands that had three saxes and piano. This was '59 and r & b was the thing in D.C. at the time. I used to go to the Howard Theater every week for about . . . forever. I saw Aretha Franklin's first concert; she was 17. I saw Ike and Tina Turner's first concert, James Brown. We'd go every week to the Howard Theater. I told my Mom I was going to C.Y.O. (Catholic Youth Organization) dances. I'll never forget, I saw Ray Charles and he was doing "The Night Time Is the Right Time." For some reason they left you alone, you know; I know I was the only white kid in the audience.

Do you play other instruments, say guitar or piano, for writing purposes?

My ideas are pretty much oriented around the bass. I'm not a frustrated guitar player. I have a guitar and I pick it up every once in a while. I have a couple of things I do on it, but I don't think in the guitar too much.

Did you learn scales and modes or was your training mostly by ear?

I didn't learn scales, I mean, you learn that stuff, you learn some, but you've got to learn how to apply 'em, so . . . it didn't really make any sense to me until I heard how they were used in music. I can play scales. I can't rip off all the different scales now. I mean I could if I sat down for a few minutes . . .

Or if you had a need to.

Exactly. I mean, I play them. In college I studied some music where you'd have a problem of writing something in a certain scale, writing so many bars. That was Montgomery Junior College, Maryland University. Of course, it was really a good excuse to keep out of the Army at the time. So when I got the fateful phone call from Mr. Kaukonen, I was over at friend's house who played banjo. I was in a couple of bluegrass bands, too. He had just come up and started practicing playing with Paul and Marty. This was in September '65. I was still in college, and Jorma was going to school in Santa Clara (California). He was play-

Continued on page 102

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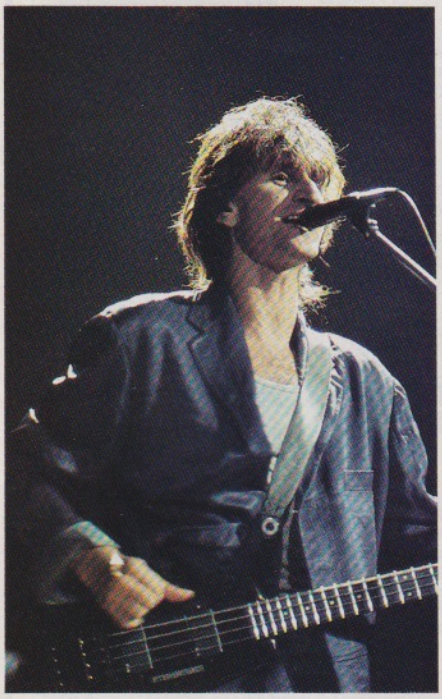

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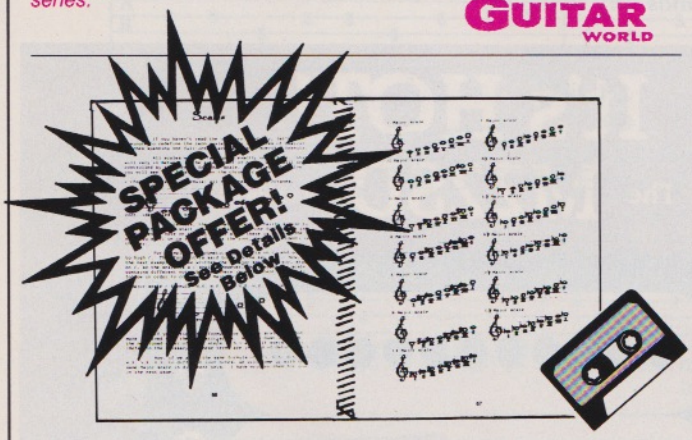

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2 "Driven to Tears" from *Zenyatta Mondatta,* by The Police/A&M

GEDDY: "Driven to Tears" is another great track. This is a phase of the Police I like a lot. They have a lot of energy and propulsion and I loved the way they used to combine their sort of reggae rhythms. Sting is a bass player I have a lot of respect for and I was sort of sad on his solo record that he didn't play bass. He's got a great style with a real nice choice of notes. A lot of times he plays very simply but if you listen carefully there's an unusual choice of notes. That adds a lot of depth to the melodies of the songs he writes. He's got a great slinky style that you feel in this particular tune. He's very repetitive and locked into the drums. But it's got a real nice tone and a real good feel. He's very much a feel player.

3 "Marabi" from *Vox Humana,* by Jeff Berlin/Passport Jazz

GEDDY: This is tremendous. Jeff is one of the best bass players living today. His knowledge of the instrument is overwhelming. He doesn't have any gaps. He can run up and down that thing and knows where he is all the time and where he can go. He knows what his options are. His precision and delivery is so precise he blows me away. He can play so many notes and make them sound so fluid. It's not easy to play but it's easy to listen to. His choice of notes and his taste is impeccable. That's what makes a great musician in the end anyway—how much taste they have and how they apply what they learn. He's got great taste. This song is taken from Cannonball Adderly and shows how he can do it all. Some of the things he did with Bill Bruford show him off even more. I think what he's trying to show on this solo album is that he's not just a bass player, he's a band leader and a composer as well. He can write arrangements for every instrument. He's saying, I'm a musician in the total sense. I consider him to be a total musician. He's a mindblower.

4 "Life in One Day" from *Dream into Action,* by Howard Jones/Elektra

GEDDY: I like Howard Jones a lot in general. A lot of pop comes by and a lot of it is synth/pop that comes and goes pretty quickly. But this guy's got real talent. This song is typical Howard Jones. It's a very fresh sound. The drums always have a lot of snap. The keyboards are never too dense. There's always lots of nice little things coming in and out. He's strong in melody and I like the statement in this song, even though it's not too complex. It's a simple song gone over and over. I like this kind of music when it's done real well. I don't think this is his best song from this album. I liked "Things Can Only Get Better" a lot.

5 "First Blood" from *Fly on the Wall,* by AC/DC/Atlantic

GEDDY: I don't know who it is, but it's not very interesting. It's obviously guitar-oriented rock. I can't understand what they're singing about, so I can't comment on the statement. It sounds pretty cliché. I can't even hear the bass and I like to hear the bass. It sounds very formulaic to me. I've grown pretty far from this particular thing. I can still feel for some young metal. I think Metallica are great. They are real players, too. Some of that stuff is wrist-breaking at five million mph. That feels close to me. With this kind of thing sometimes you have to listen to it many times to get the feel of it. It's an acquired taste. On first impressions this wouldn't be my favorite example of that style. ■

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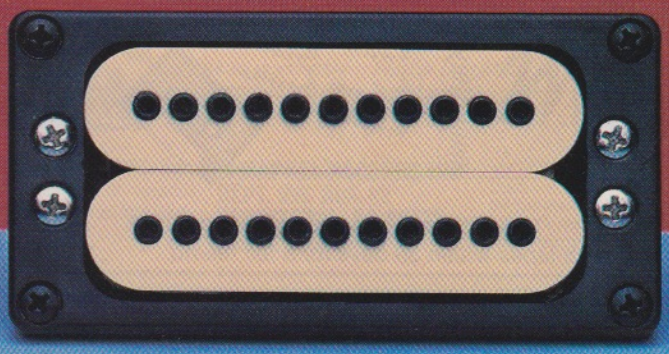

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Tablature Explanation Page 62

NEW WORLD MAN

As Recorded by Rush
(From the album SIGNALS/Mercury Records)

Words by Neil Peart
Music by Geddy Lee
and Alex Lifeson

Moderate Rock ♩= 160
*(Synth arr. for gtr.)
N.C.

mf
P.M. (till Rhy. Fig. 2) (w/Flanger)

*Sounds 8va bassa on recording

*Rhy. Fig. 1
N.C. (D)

sl. P *sl.* *sl.* P *sl.*

*For 2nd verse, D5 chord is held from end of chorus.

Rhy. Fig. 2
Fsus2

Play 4 times
(Vocal enters 4th time)

Let ring (Vocal) He's a

1st, 2nd Verses
Repeat Rhy. Fig. 1 *(2 times)*
N.C. (D)

reb - el and a run - ner, he's a sig - nal turn - ing green. He's a
ra - di - o re - ceiv - er, tuned to fac - to - ries and farms. He's a

rest - less young ro - man - tic wants to run the big ma - chine. He's got a
writ - er and ar - rang - er and a young boy bear - ing arms. He's got a

Repeat Rhy. Fig. 2 *(3½ times)*
Fsus2

prob - lem with his poi - sons, but you know he'll find a cure. He's
prob - lem with his pow - er, with weap - ons on pa - trol. He's

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w/Fill 1
D5

clean - ing up his sys - tems, to keep his na - ture pure.
got to walk a fine line and keep his self - con - trol.

Rhy. Fig. 3

F Bb(sus2) Gm

P.M. P.M. P.M. P.M.

sl. sl. sl. sl.

Repeat Rhy. Fig. 3

F Bb(sus2) Gm

Play Fill 2 (in place of last bar of Rhy. Fig. 3)

Learn - ing to match the beat of the Old World man.
Try - ing to save the day for the Old World man.

1st time w/Fill 3
2nd time w/Fill 4

F Bb(sus2) Gm

Learn - ing to catch the heat of the Third World man.
Try - ing to paint the way for the Third World man.

Fill 1

f

Fill 2

H H

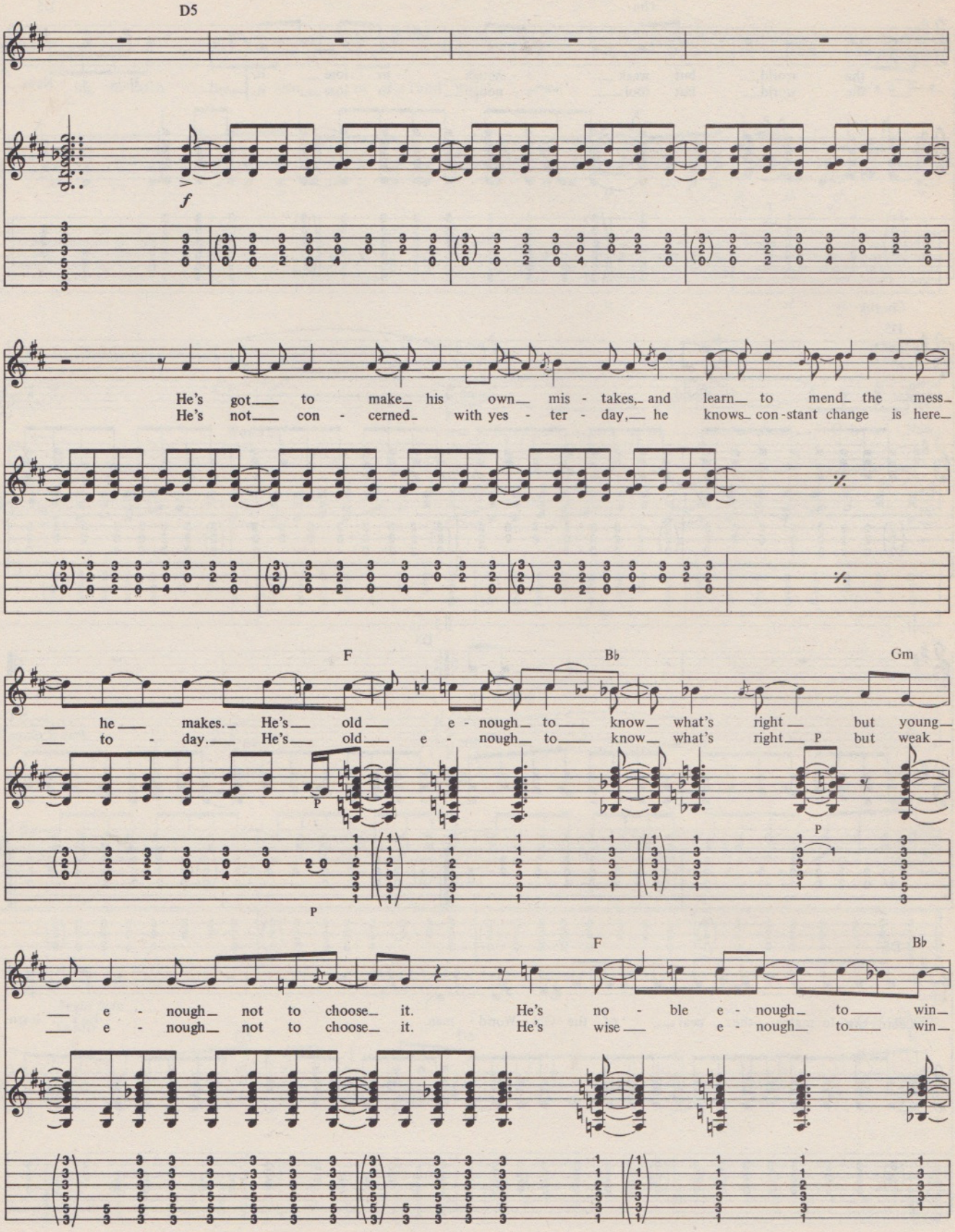
P.M.

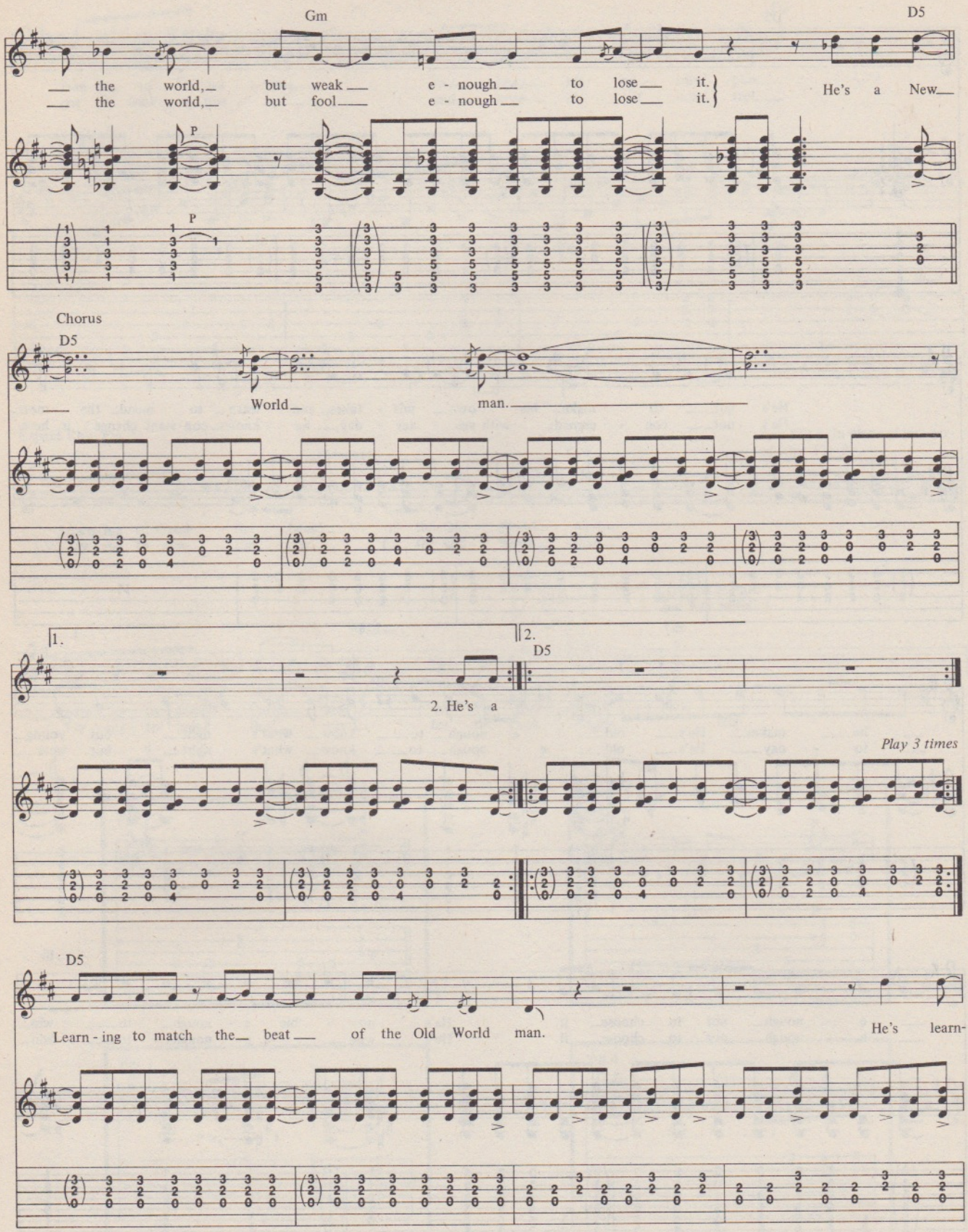
Fill 3

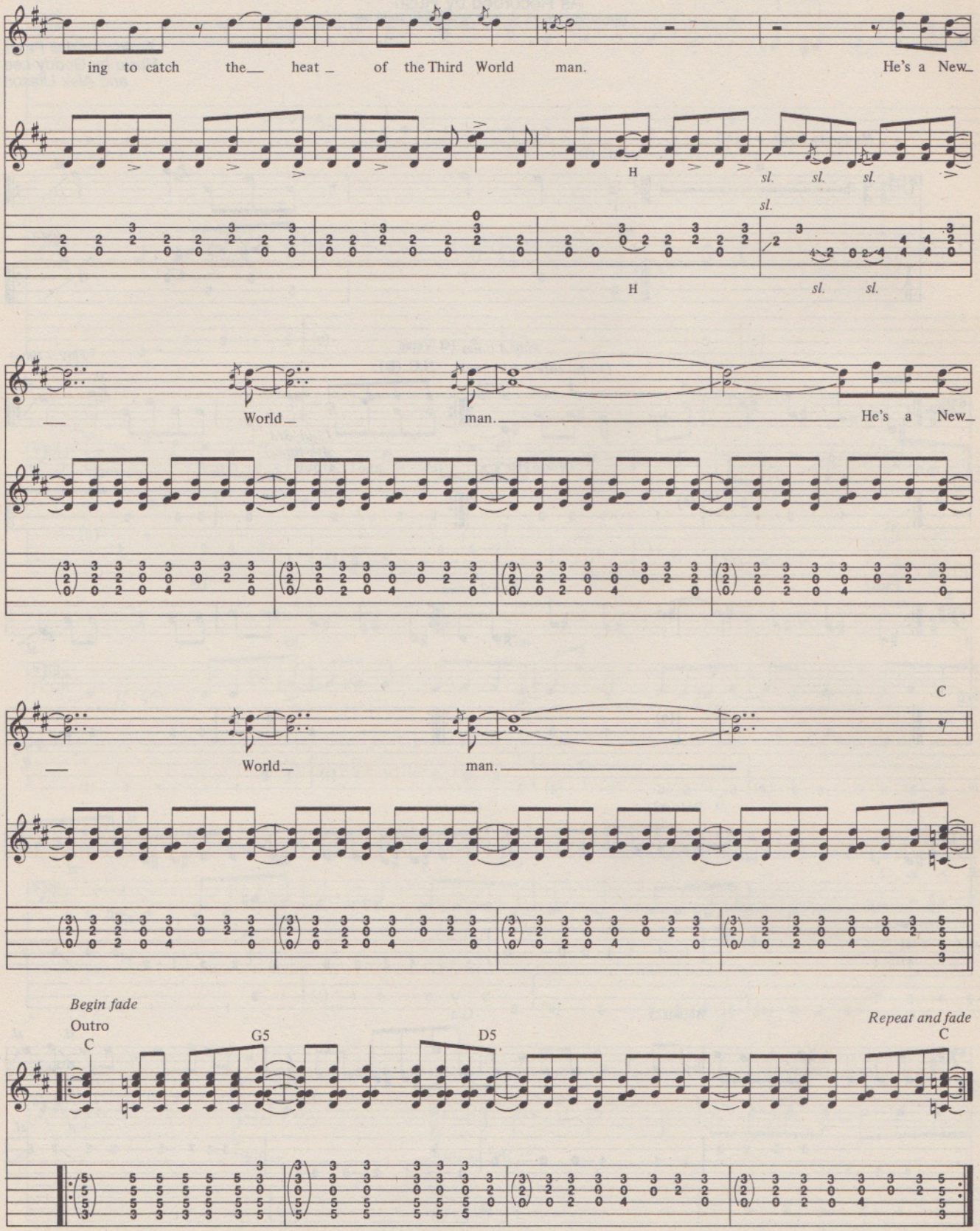
P.M.

Fill 4

P.M.


D5
f
He's got to make his own mis - takes, and learn to mend the mess
He's not con - cerned with yes - ter - day, he knows con-stant change is here
F
B♭
Gm
he makes. He's old e - nough to know what's right but young
to - day. He's old e - nough to know what's right but weak
P
F
B♭
e - nough not to choose it. He's no - ble e - nough to win
e - nough not to choose it. He's wise e - nough to win


Gm
D5
the world, but weak e - nough to lose it.
the world, but fool e - nough to lose it.
He's a New
P
Chorus
D5
World man.
1.
2.
D5
2. He's a
Play 3 times
D5
Learn - ing to match the beat of the Old World man.
He's learn-


ing to catch the heat of the Third World man.
He's a New
H
sl. sl. sl.
sl.
H
sl. sl.
World man.
He's a New
World man.
C
Begin fade
Outro
C
G5
D5
Repeat and fade
C

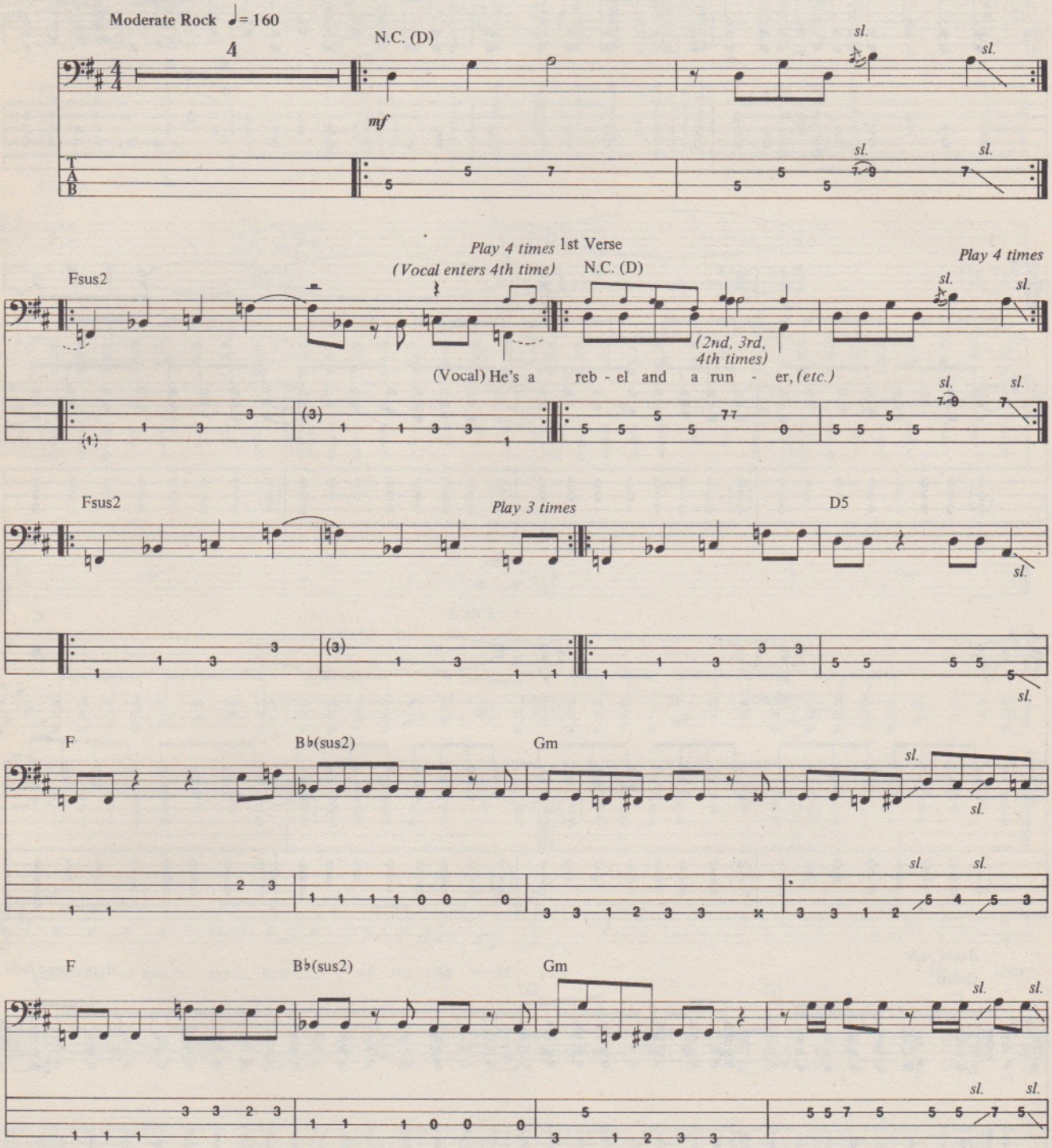
BASS LINE FOR

NEW WORLD MAN

As Recorded by Rush

(From the album SIGNALS/Mercury Records)

Words by Neil Peart
Music by Geddy Lee
and Alex Lifeson



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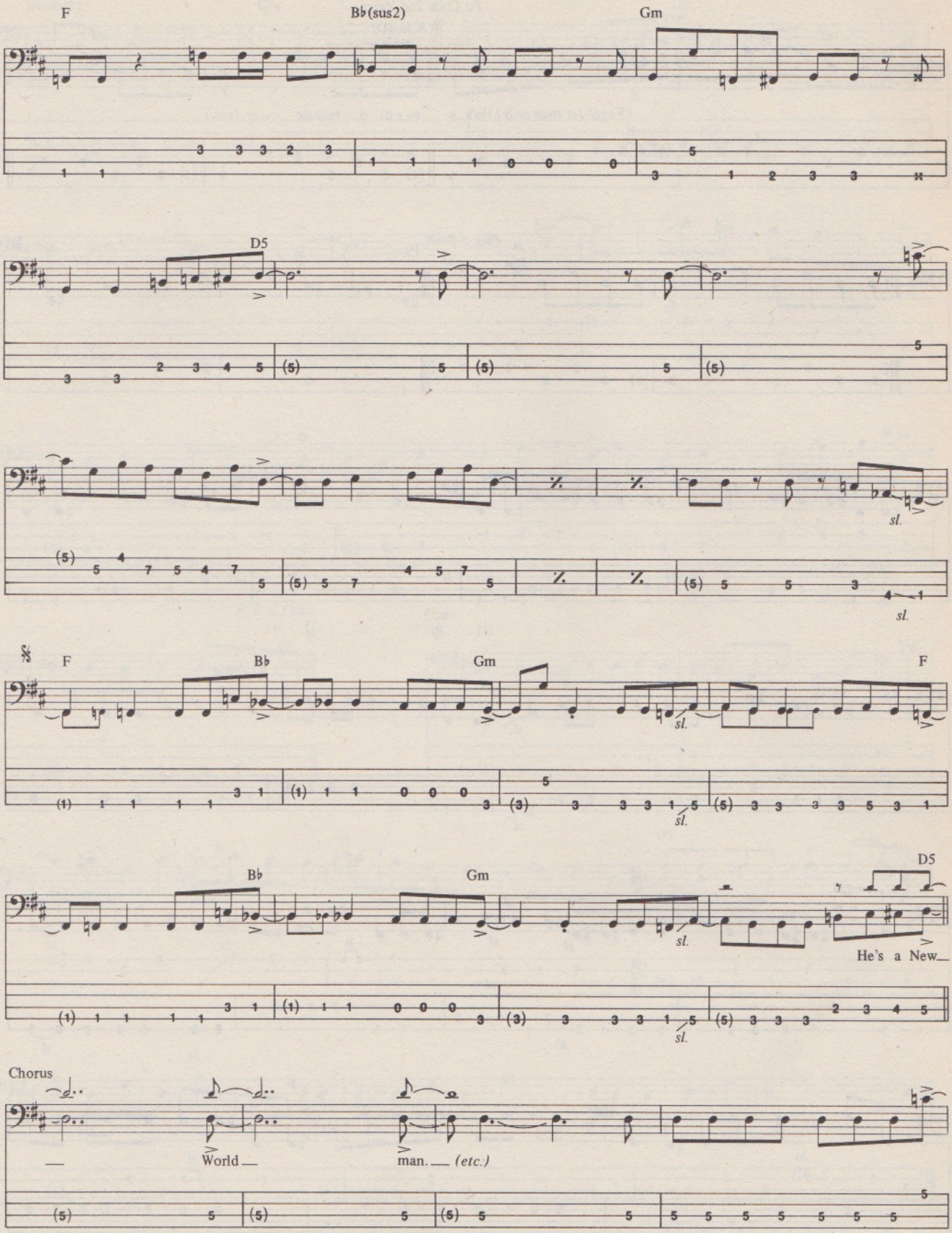
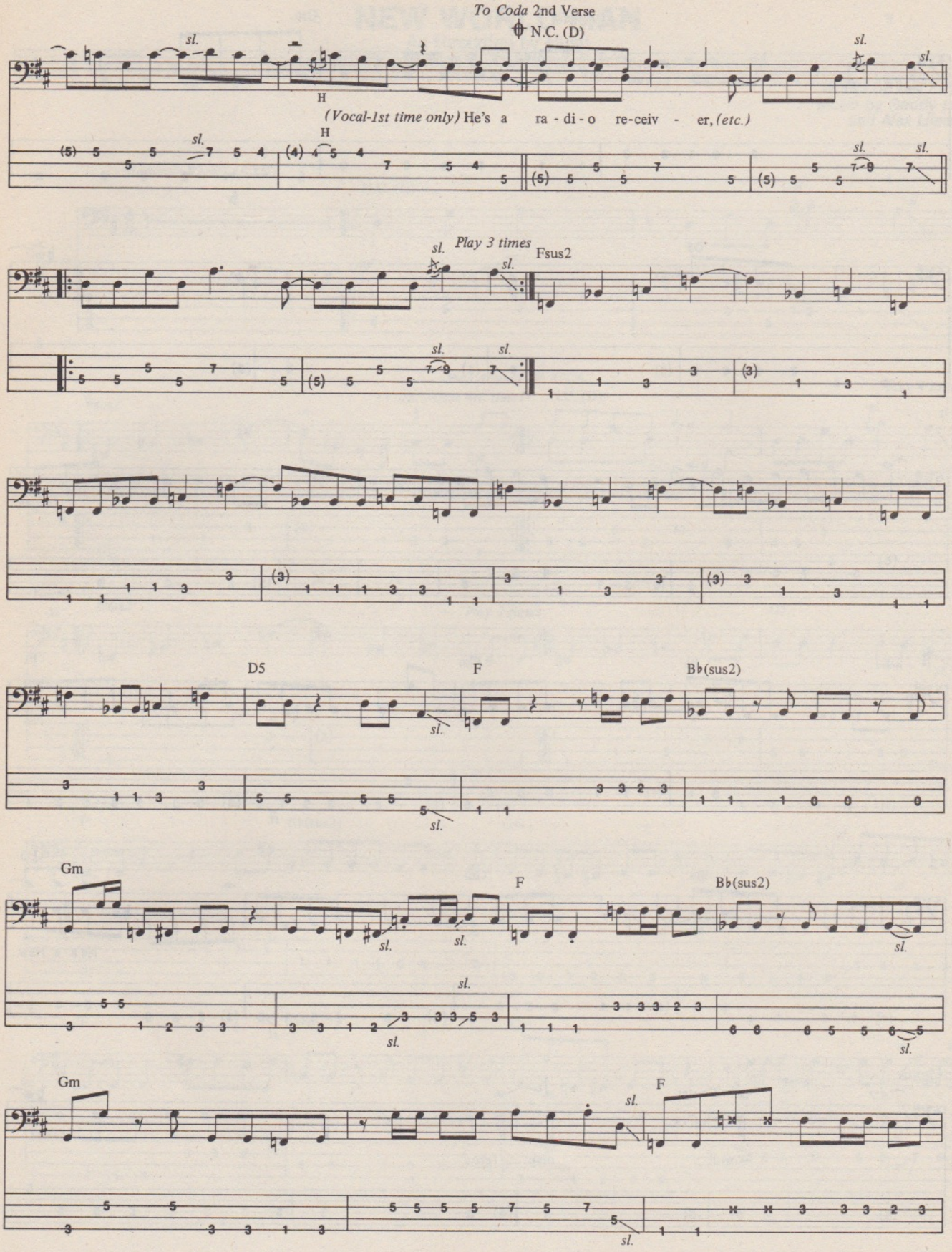
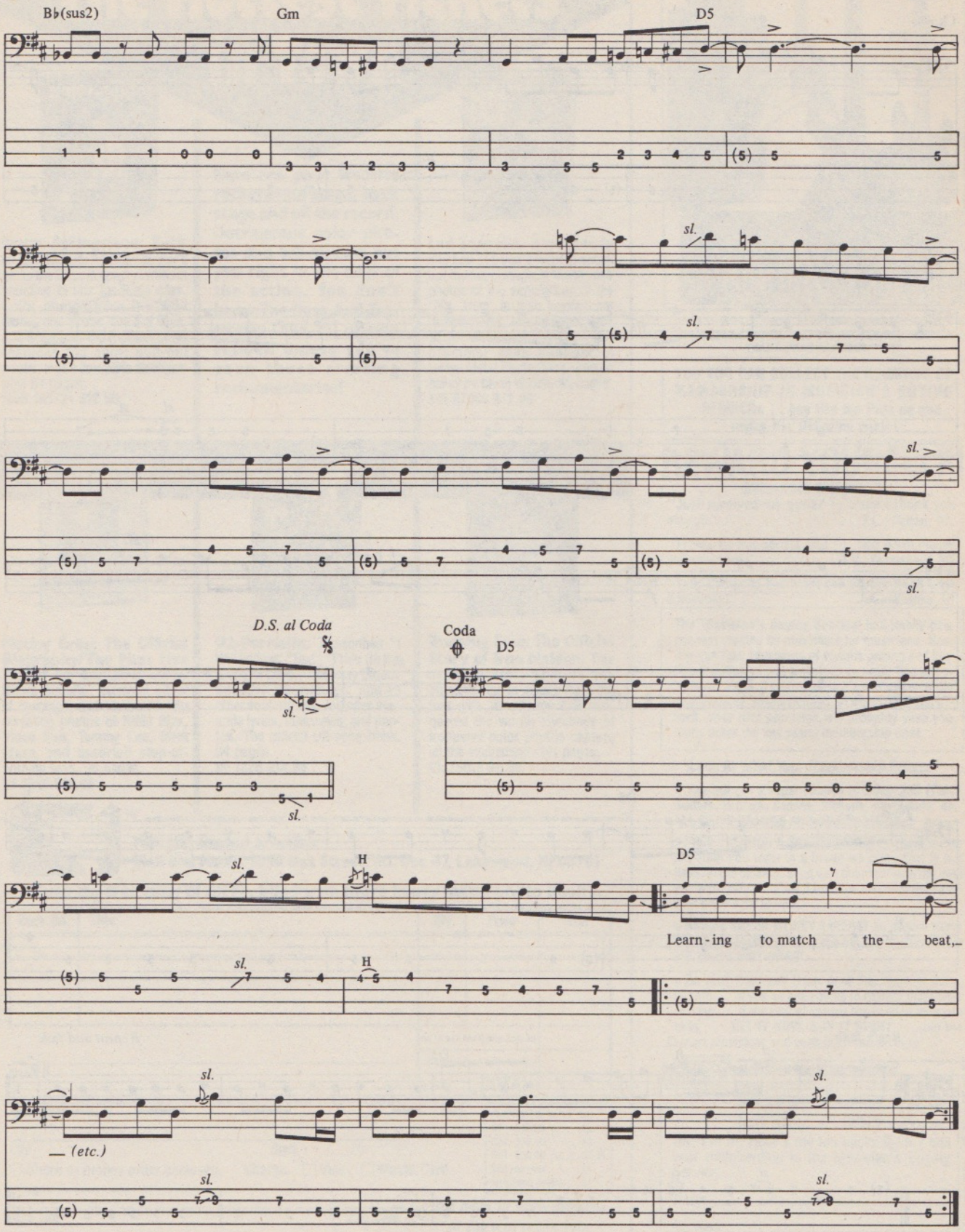
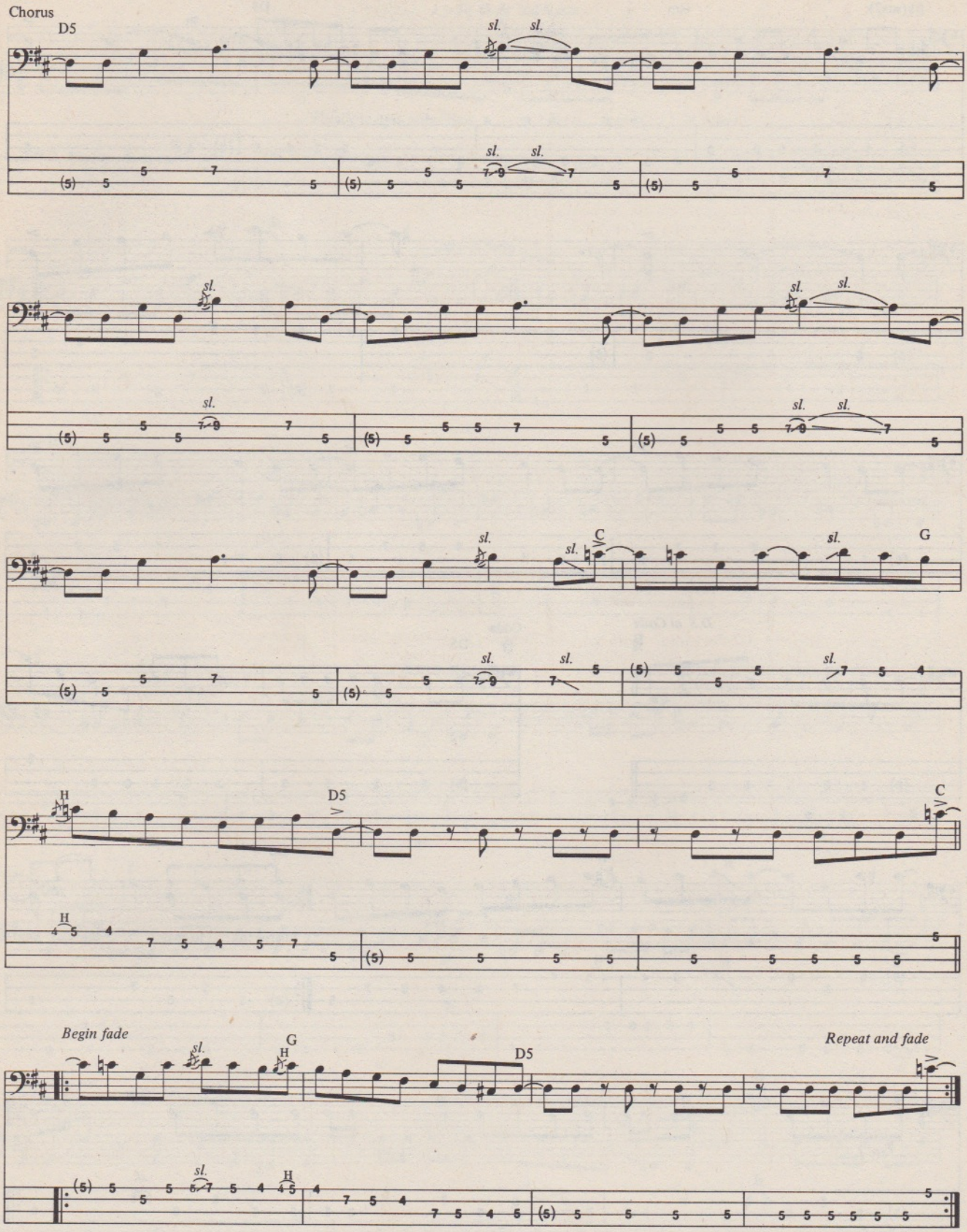

F
B♭(sus2)
Gm
D5
sl.
F
B♭
Gm
F
sl.
B♭
Gm
D5
sl.
He's a New
Chorus
World
man. (etc.)


To Coda 2nd Verse
N.C. (D)
(Vocal-1st time only) He's a ra - di - o re-ceiv - er, (etc.)
Play 3 times
Fsus2
D5
F
B♭(sus2)
Gm
F
B♭(sus2)
Gm
F


B♭(sus2)
Gm
D5
sl.
D.S. al Coda
Coda
D5
H
D5
Learn - ing to match the beat,
(etc.)


Chorus
D5
sl.
C
G
H
D5
C
Begin fade
G
H
D5
Repeat and fade

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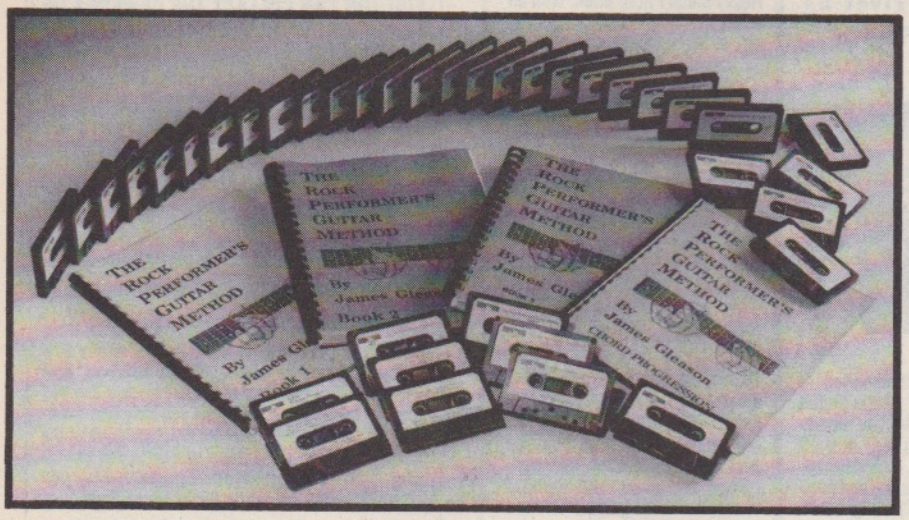

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ALESIS
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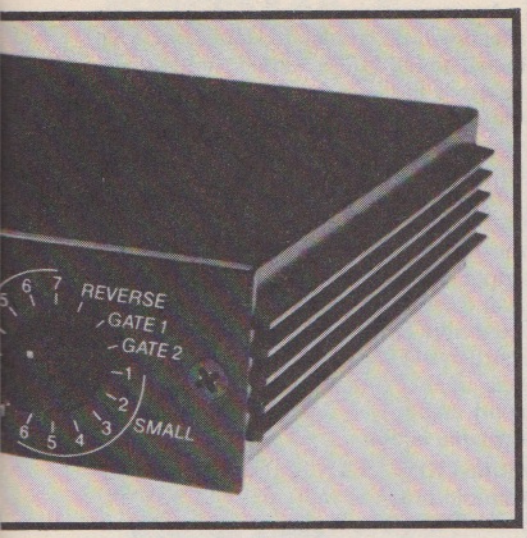

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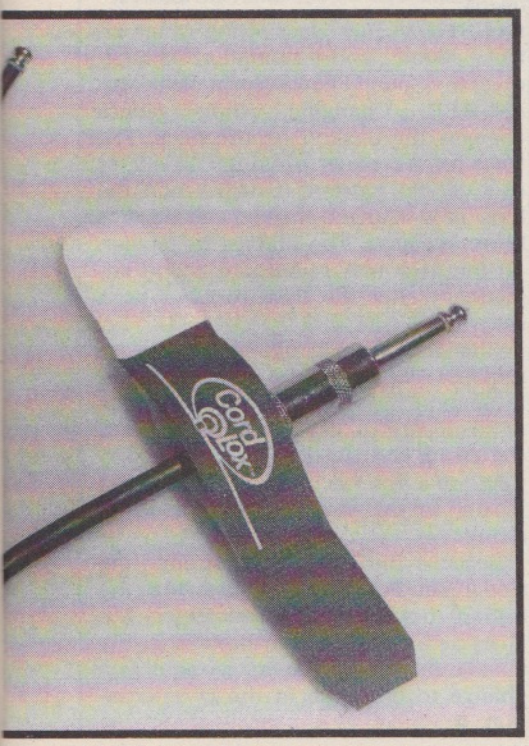

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HERITAGE GUITARS
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PEAVEY ELECTRONICS
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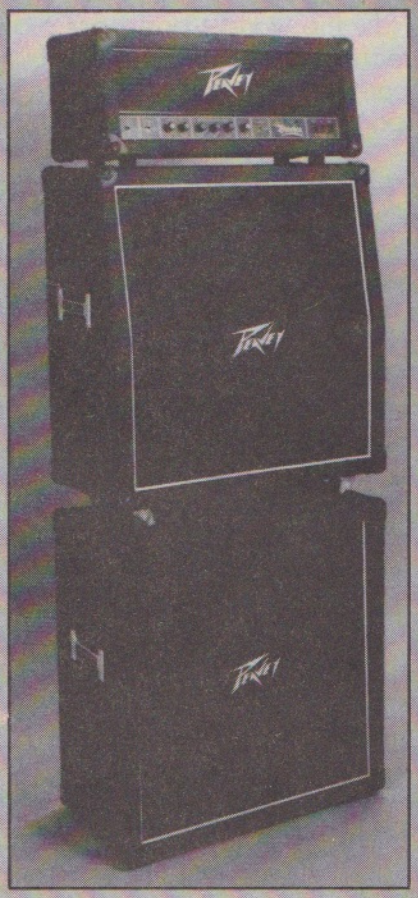

Send Your Guitar Questions To:

GUITAR QUESTIONS

P.O. Box 1490, Port Chester, N.Y. 10573

by Barry Lipman

QUESTION: Will routing out the body of a guitar to receive a Kahler or Floyd Rose tremolo affect the tone or harmonics of my guitar?—Kirk Ressler/Texas City, TX.

ANSWER: The actual weight-loss caused by routing even the extensive Floyd Rose mortice will be more than offset by the additional weight of the bridge assembly. The harmonics, sustain, tone, etc., should not be adversely affected by either bridge.

You may notice some tone change. This is likely due to the differences between the old bridge and the new tremolo system, particularly the bridge-saddles and method of fixing the strings.

Any rumors about the Kahler adversely affecting tone or sustain stem from poor installations. If the Kahler saddles are adjusted too low, the string's angle over the rollers will not be sharp enough to develop sufficient downward pressure for good tone or sustain.

In such circumstances, the neck-angle of the guitar should be changed so that the Kahler saddles are adjusted to the upper half of their travel when the action is at the desired height. On guitars with fixed neck angles it may be necessary to mortice the entire bridge down into the face of the guitar in order to attain a good angle over the saddles at an acceptable action.

QUESTION: Will installing a locking-tremolo hurt the value of my American-made Fender Stratocaster?—Kurt Brossman/Franklin, WI.

ANSWER: That depends on what the value is based on! According to current trends in market value, the installation of any aftermarket parts almost always hurts the "vintage" value of an instrument. However, unless you are planning to sell the guitar, this should not make any real difference to you.

Actual dollar costs aside, I consider a guitar to be worth playing—no more and no less. Collectors will beg to differ, as they will pay thousands of dollars for the right make, model, and year.

The question here is whether a guitar is a musical instrument or an investment. If it is an investment, merely playing it will decrease its value, so you'd better put it in a glass case and let it appreciate in value. If it is an instrument, there is no reason not to customize it to fit your needs.

QUESTION: How does string gauge affect action and intonation adjustments?—Robert Plymall/Springfield, MO.

ANSWER: Changing string gauges changes the tension on the neck. The truss-rod is set to help counter the effects of a certain tension; usually when the tension is changed the rod will need to be re-adjusted. The change in tension on the neck may require an action adjustment after the truss-rod has been set.

Changing string-gauge almost always requires readjusting the intonation. The intonation is set to counter the effects of string-stretch when fretting notes. If the string did not stretch on the way down to a fret, the twelfth fret would be located at the precise midpoint of the string.

Because the string does stretch, the bridge saddles are set back to flat the fretted notes, compensating for the sharpness caused by the stretching. Any change in this stretch-factor requires a change to be made in the compensation. ■

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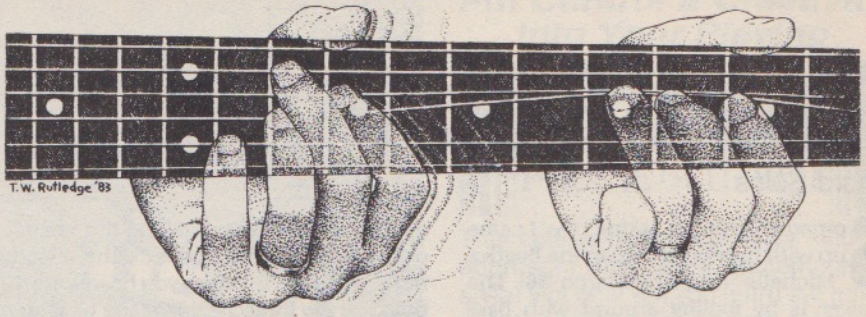

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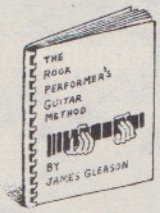

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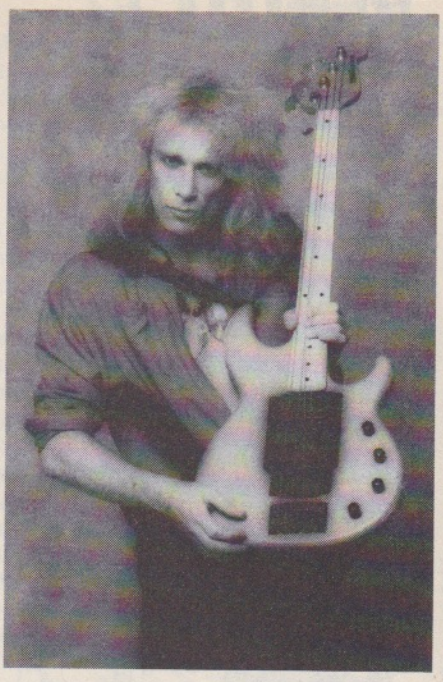
Bass Secrets by Billy Sheehan

Chord Solos

Someone wrote in asking how I came up with my chord solo to the Beatles "Michelle" (GUITAR, March '86). The answer is by fooling around with bass triads and knowing how the song goes. Having a good ear is real important to being able to figure things out. When a song comes on the radio, right away I can usually pick out something that came from another song. For example, Bon Jovi's "You Give Love a Bad Name" has elements of "Love Is the Drug" in the verse and "Blue Collar Man" in the chorus. I guess that's rock 'n' roll ear training.

Let's do a chord solo for something simple like "Yankee Doodle." Pick a chord, make that your key and sing the melody over the chord. Now just add the melody notes over the chords as you hear them. In this case the transcription starts with an A chord with the 5th in the bass. The pinky is hanging out by itself. You'll notice that the first part of the melody is within that chord, so hang onto it and move whatever notes you need. Check out the transcription below and you'll see that by using the E, A and D chords you can play the whole song in this manner.

If there are any subjects you would like me to address in this column, please write to me in care of the magazine.■



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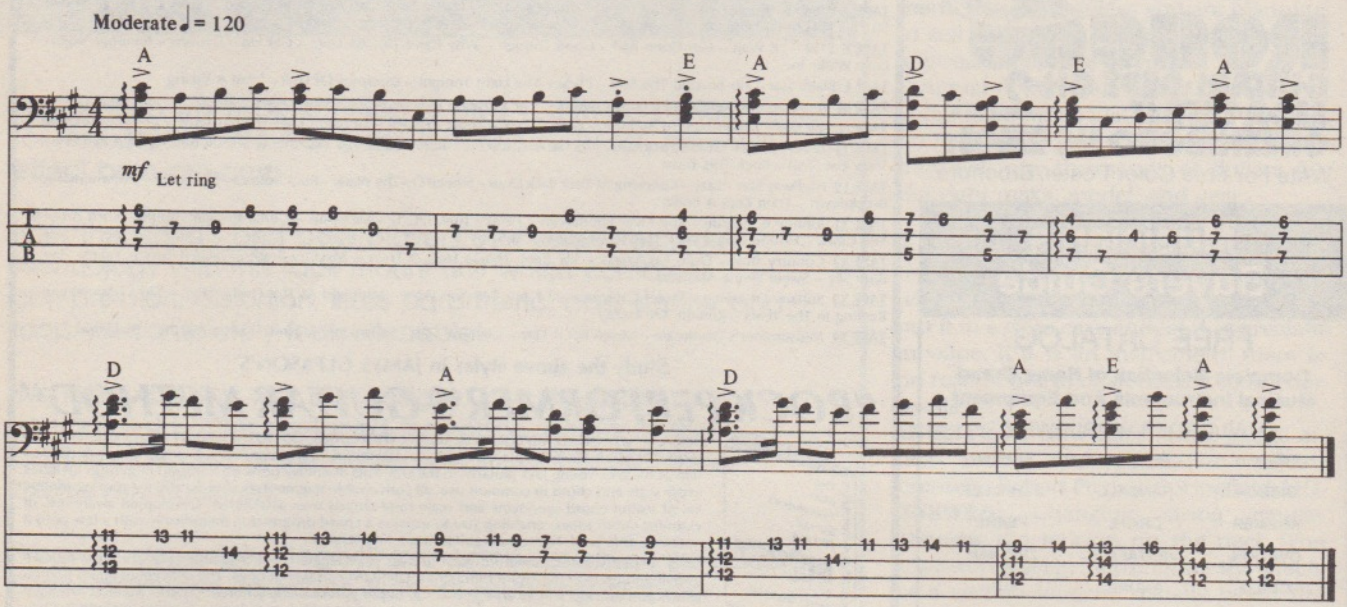

Guitar Secrets by Elliott Easton

Visualizing a part

When you get down to it, there are only a few sounds that an electric guitar makes. So if you want to come up with unique parts, before you even look at the guitar and all your pedals, you should visualize what it is you're going for.

When I go into the studio and I know I've got to put a part on a song, before I pick up the guitar, I'll visualize the part in my head and its sound. By doing that I find I'm not locked into the sort of box type playing or the usual cliched things that guitarists always do when they pick up a guitar. It's not just the guitar, but the notes themselves. If you've got to come up with a part and pick up a guitar first, you start playing guitar ideas. But if you're trying to think of a part, you're using your musical intellect and not using a fretboard. Then go back to the guitar and figure out what it was you heard in your mind. Nine times out of ten you'll come up with something much less cliched in terms of notes and sound.

The point is to think music rather than just guitar. Visualizing the part in your head or singing the sequence of notes in your mind is so much freer than when your hands are clamped around a fingerboard. You can sing anything. If you go back and figure it out on the guitar you'll probably say, 'I never would have normally played this.' Try it and see, you'll probably come up with some really hot stuff of your own.

Elliott Easton is the lead guitarist with the Cars.

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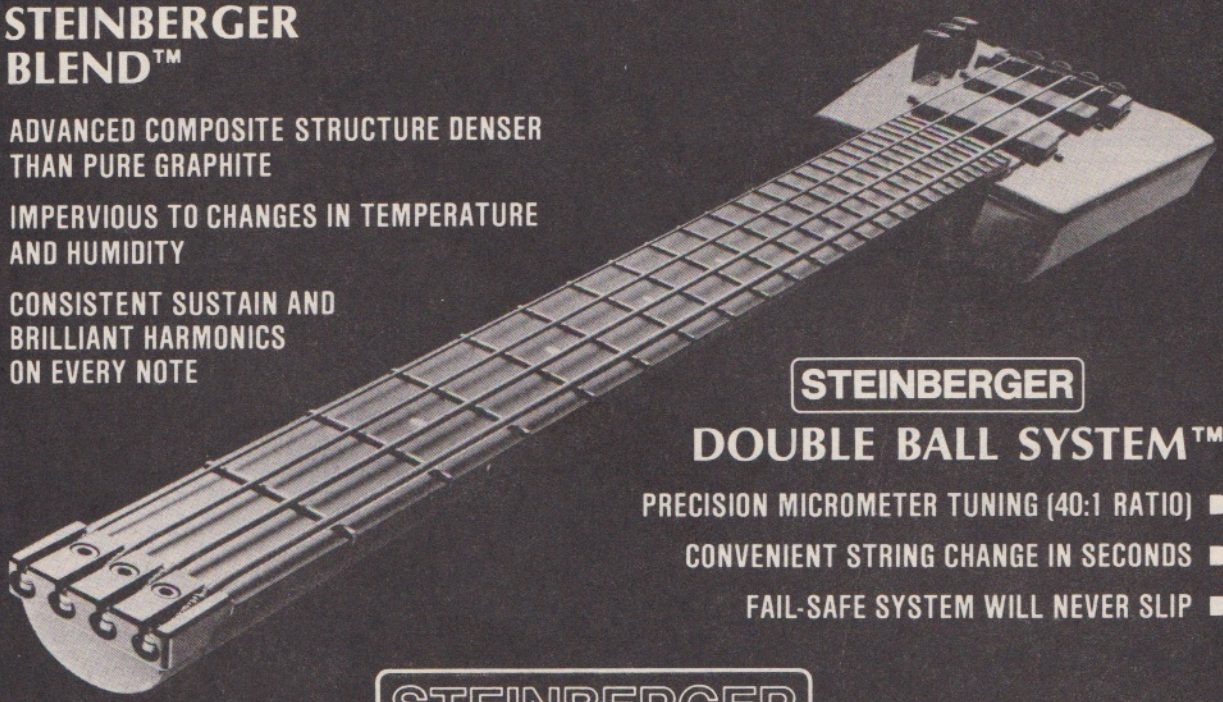

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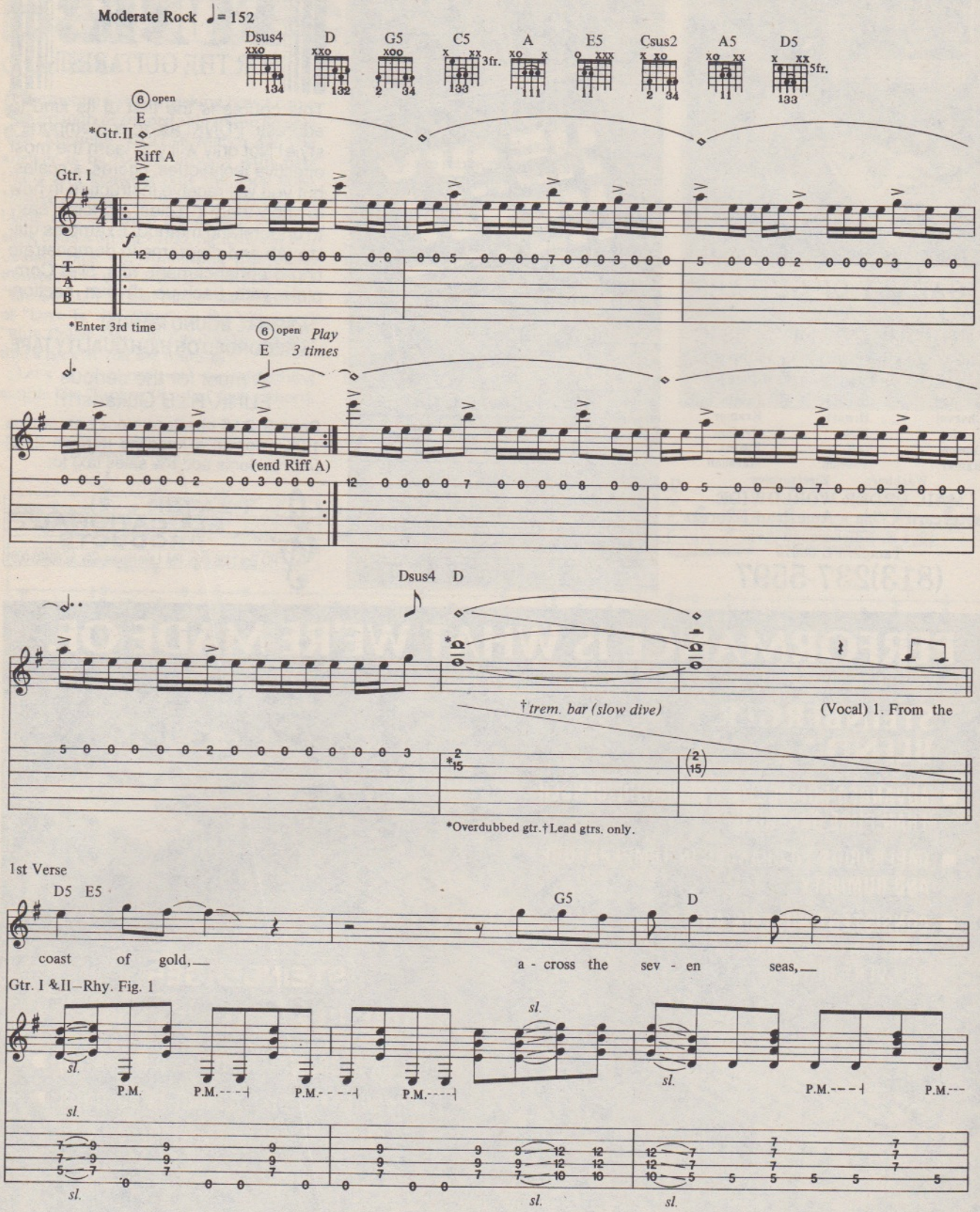
WASTED YEARS

As Recorded by Iron Maiden
(From the album SOMEWHERE IN TIME/Capitol Records)

Words and music by
Adrian Smith



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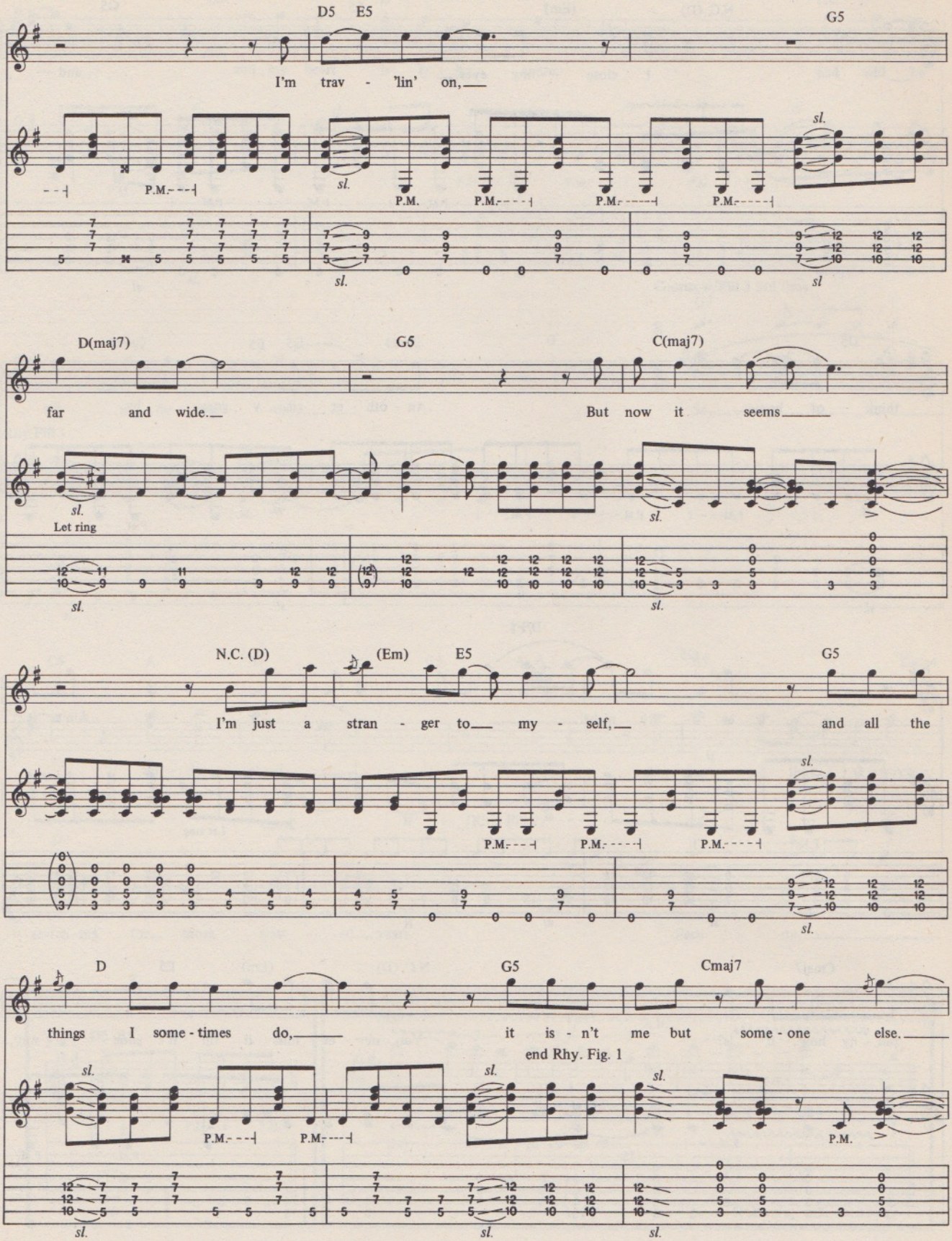
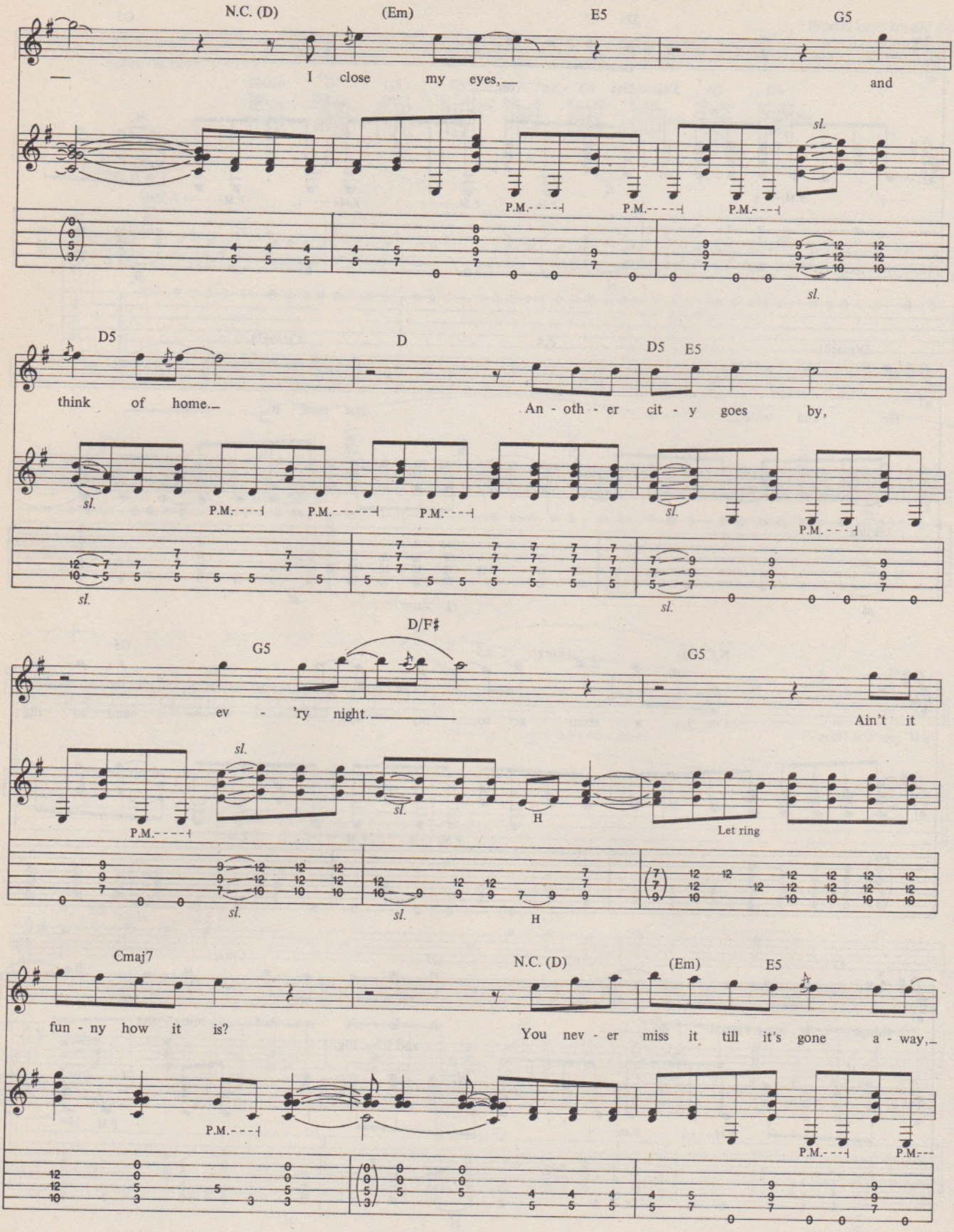

D5 E5
G5
I'm trav - 'lin' on,
P.M.
sl.
D(maj7)
G5
C(maj7)
far and wide.
But now it seems
Let ring
N.C. (D)
(Em)
E5
G5
I'm just a stran - ger to my - self,
and all the
D
G5
Cmaj7
things I some - times do,
it is - n't me but some - one else.
end Rhy. Fig. 1


N.C. (D)
(Em)
E5
G5
I close my eyes,
and
P.M.
sl.
D5
D
D5 E5
think of home.
An - oth - er cit - y goes by,
D/F♯
G5
G5
ev - 'ry night.
Ain't it
H
Let ring
Cmaj7
N.C. (D)
(Em)
E5
fun - ny how it is?
You nev - er miss it till it's gone a - way,

G5 D G5

— and my heart is ly - ing there, and will be

sl. sl. sl.

P.M. P.M. P.M. P.M.

sl. sl. sl.

Chorus-w/Fill 3 3rd time

Cmaj7 Csus2 G5

till my dy - ing day. So,

Rhy. Fill 1

sl. P.M.

sl.

C5 A D C5 A E5 Dsus4

— un - der - stand, the wast - ed time al - ways

D Csus2 (Rhy. Fill 2) G5

sl.

search - ing for those wast - ed years. Face up,

Fill 1 D5 E5

sl. P.M. P.M.

f

sl.

Fill 3 (last 4 bars of solo)

8va Full A.H.

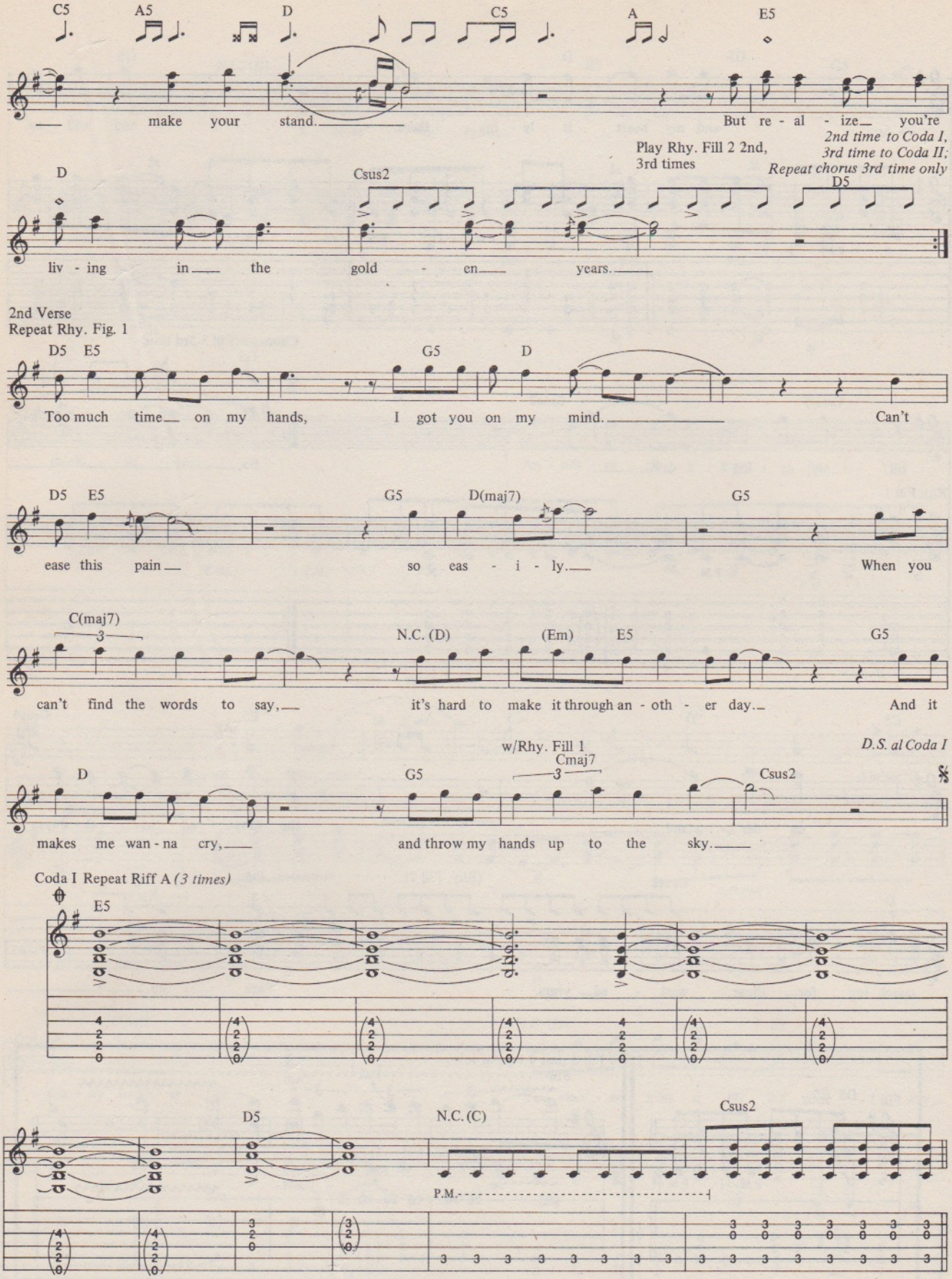
sl.

*trem. bar

Full A.H.

sl.

*Pull bar up while vibrato-ing.


C5 A5 D C5 A E5
make your stand.
But re - al - ize you're
Play Rhy. Fill 2 2nd, 3rd times
2nd time to Coda I, 3rd time to Coda II; Repeat chorus 3rd time only
D Csus2 D5
liv - ing in the gold - en years.
2nd Verse
Repeat Rhy. Fig. 1
D5 E5 G5 D
Too much time on my hands, I got you on my mind. Can't
D5 E5 G5 D(maj7) G5
ease this pain so eas - i - ly. When you
C(maj7) N.C. (D) (Em) E5 G5
can't find the words to say, it's hard to make it through an - oth - er day. And it
w/Rhy. Fill 1
Cmaj7
D.S. al Coda I
D G5 Csus2
makes me wan - na cry, and throw my hands up to the sky.
Coda I Repeat Riff A (3 times)
E5
D5 N.C. (C) Csus2
P.M.

w/Riff A (1st time twice, 2nd time once)

*Rhy. Fig. 2

E5

P.M. P.M. sim.

*Fill 1 replaces this bar on repeat and during solo section.

w/Fill 2 2nd time

D5

P.M. P.M. P.M. P.M. P.M. P.M. P.M. sl.

Guitar solo

Repeat Rhy. Fig. 2

E5

D5

Full

trem. bar

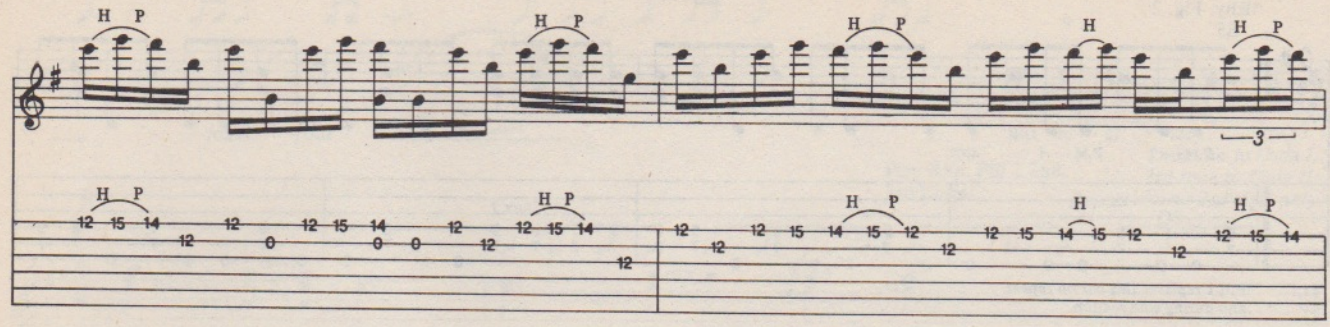
C5

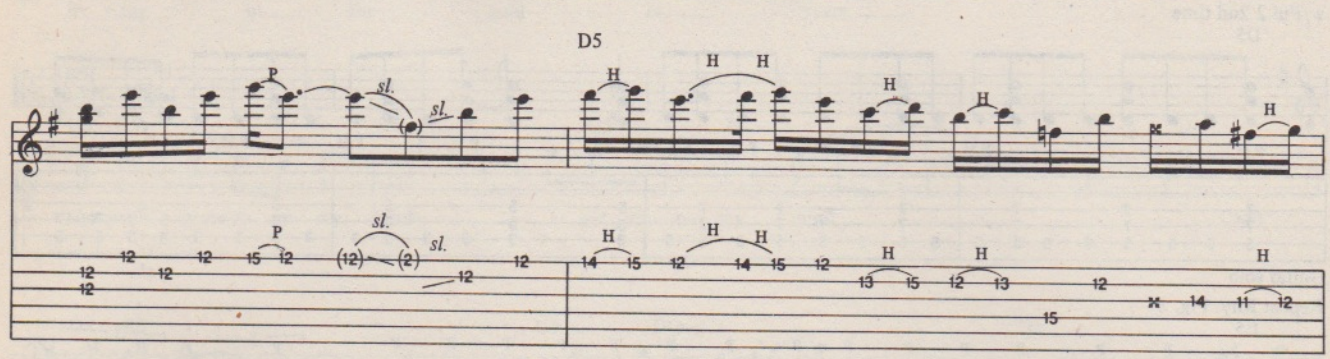
D5

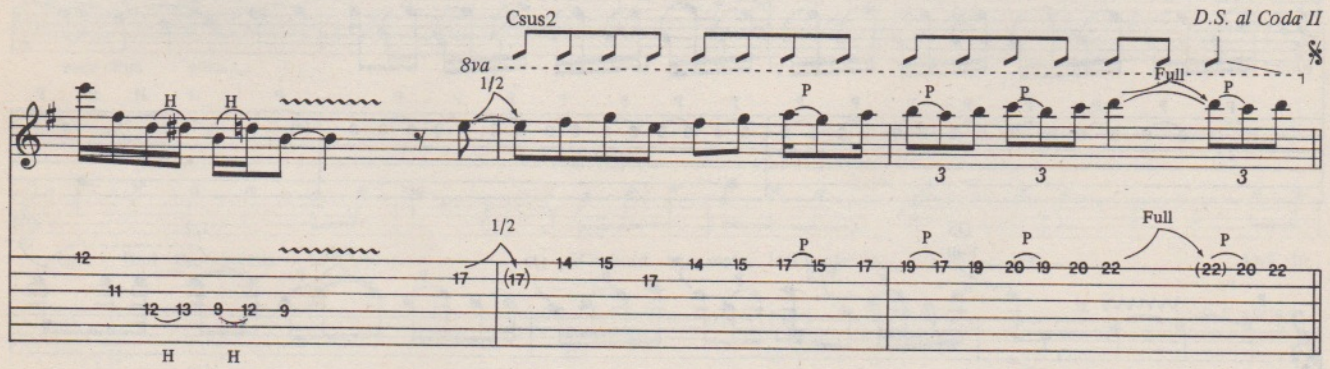
w/Rhy. Fig. 2 (1st 6 bars only)

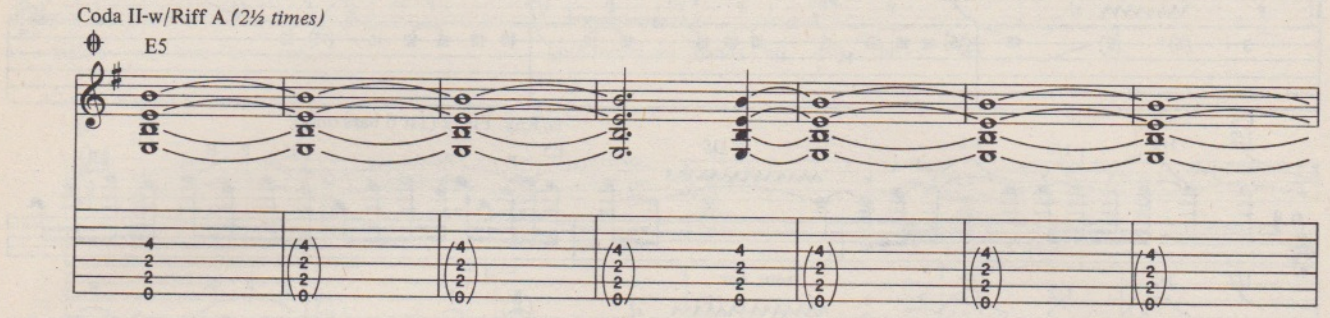
E5

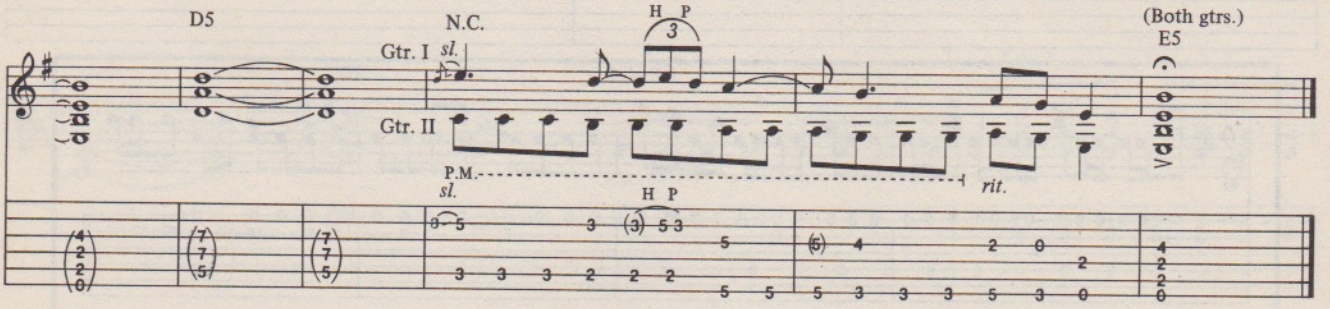
Fill 2


H P
H P
H P
H
H P
3


D5
P
sl.
sl.
H
H H
H
H
H
P
sl.
sl.
H
H H
H
H
H


Csus2
D.S. al Coda II
8va
1/2
Full
P
P
P
P
3
3
3
H
H
1/2
P
P
P
Full
P
H
H


Coda II-w/Riff A (2½ times)
E5


D5
N.C.
Gtr. I
sl.
H P
3
(Both gtrs.)
E5
Gtr. II
P.M.
rit.
sl.
H P

BASS LINE FOR

WASTED YEARS

As Recorded by Iron Maiden

(From the album SOMEWHERE IN TIME/Capitol Records)

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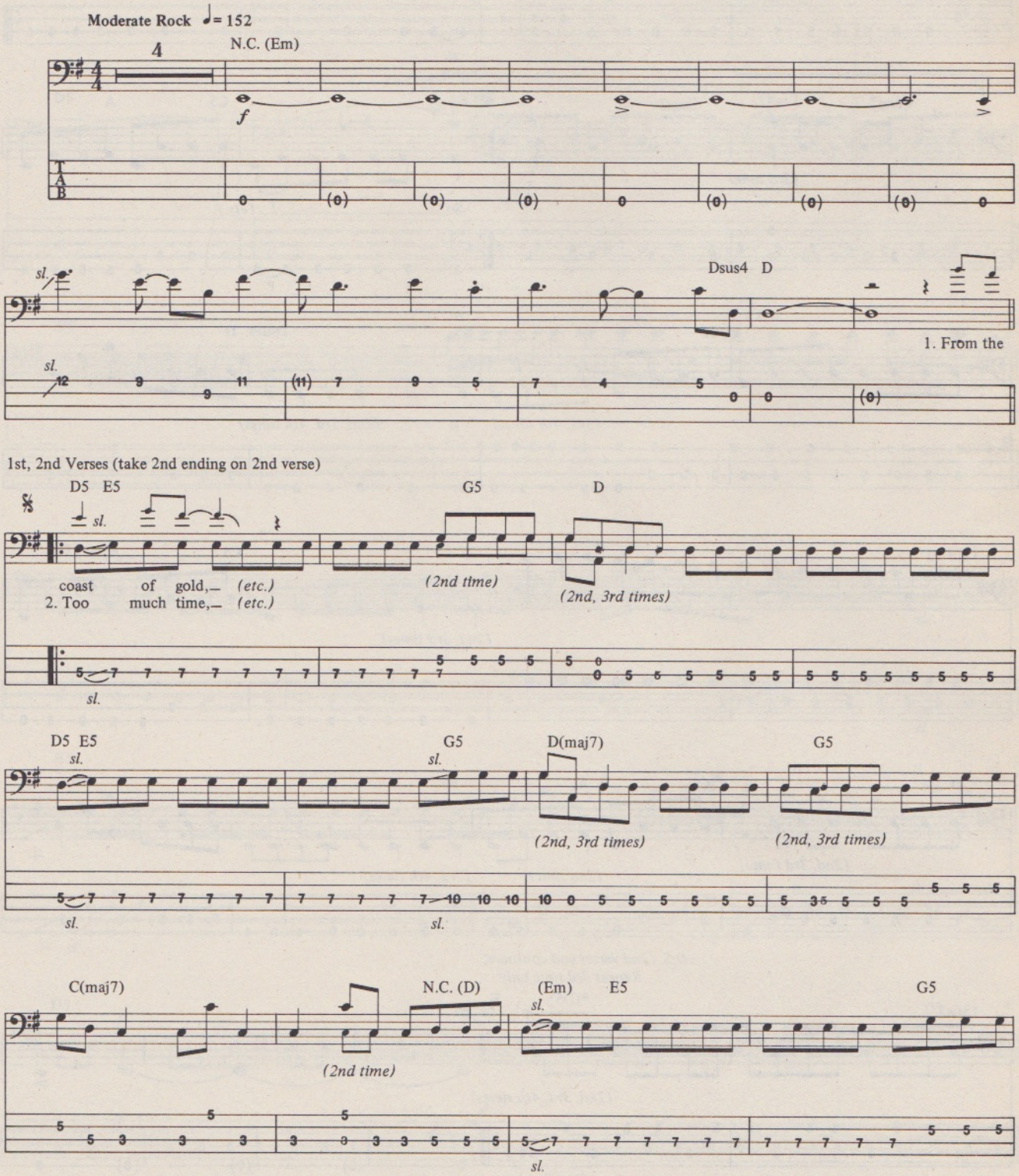

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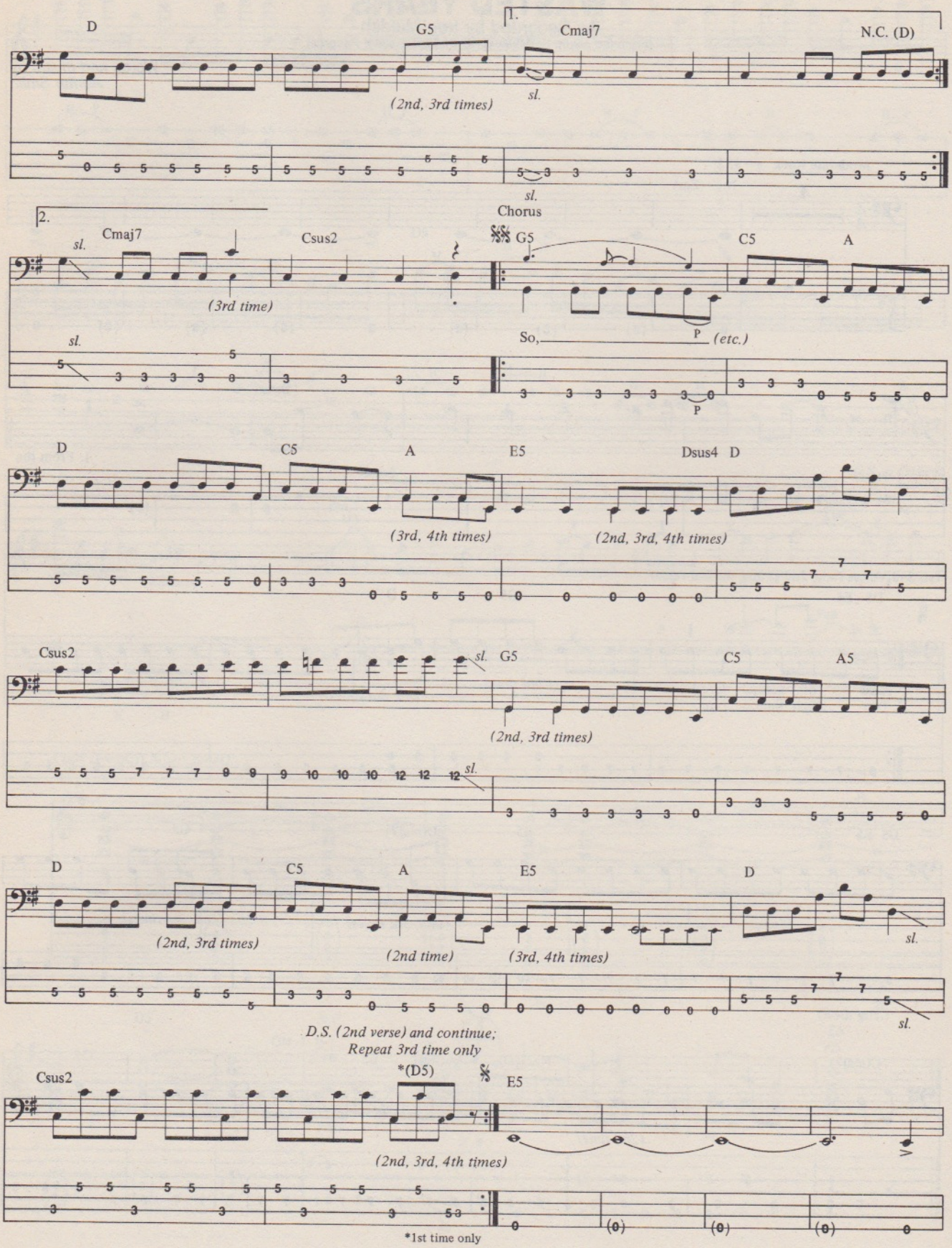
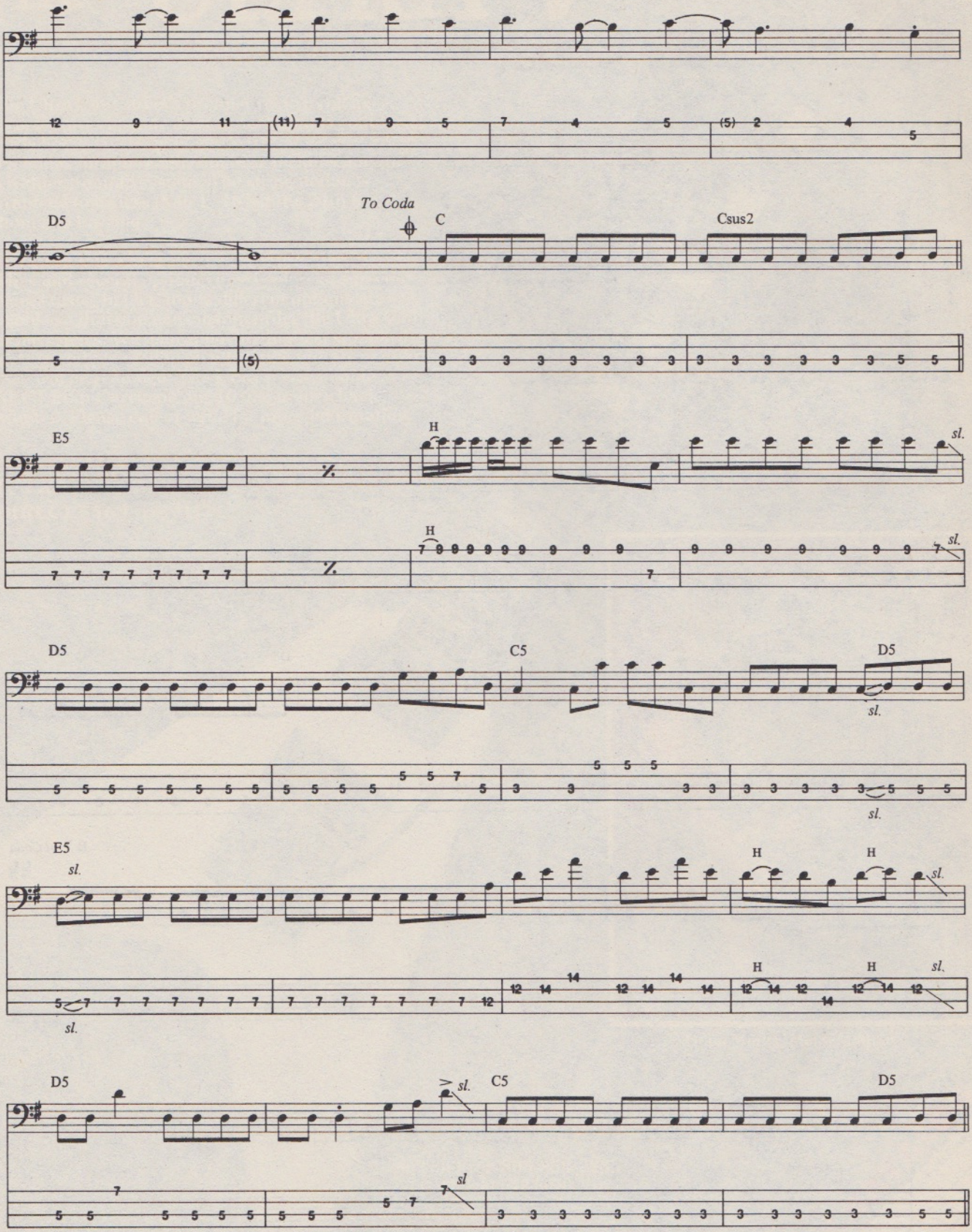

D
G5
(2nd, 3rd times)
1.
Cmaj7
sl.
N.C. (D)
2.
Cmaj7
sl.
(3rd time)
Csus2
Chorus
G5
C5
A
So,
P
(etc.)
D
C5
A
(3rd, 4th times)
E5
Dsus4
D
(2nd, 3rd, 4th times)
Csus2
G5
(2nd, 3rd times)
C5
A5
D
(2nd, 3rd times)
C5
A
(2nd time)
E5
(3rd, 4th times)
D
D.S. (2nd verse) and continue;
Repeat 3rd time only
Csus2
*(D5)
E5
(2nd, 3rd, 4th times)
*1st time only


To Coda
D5
C
Csus2
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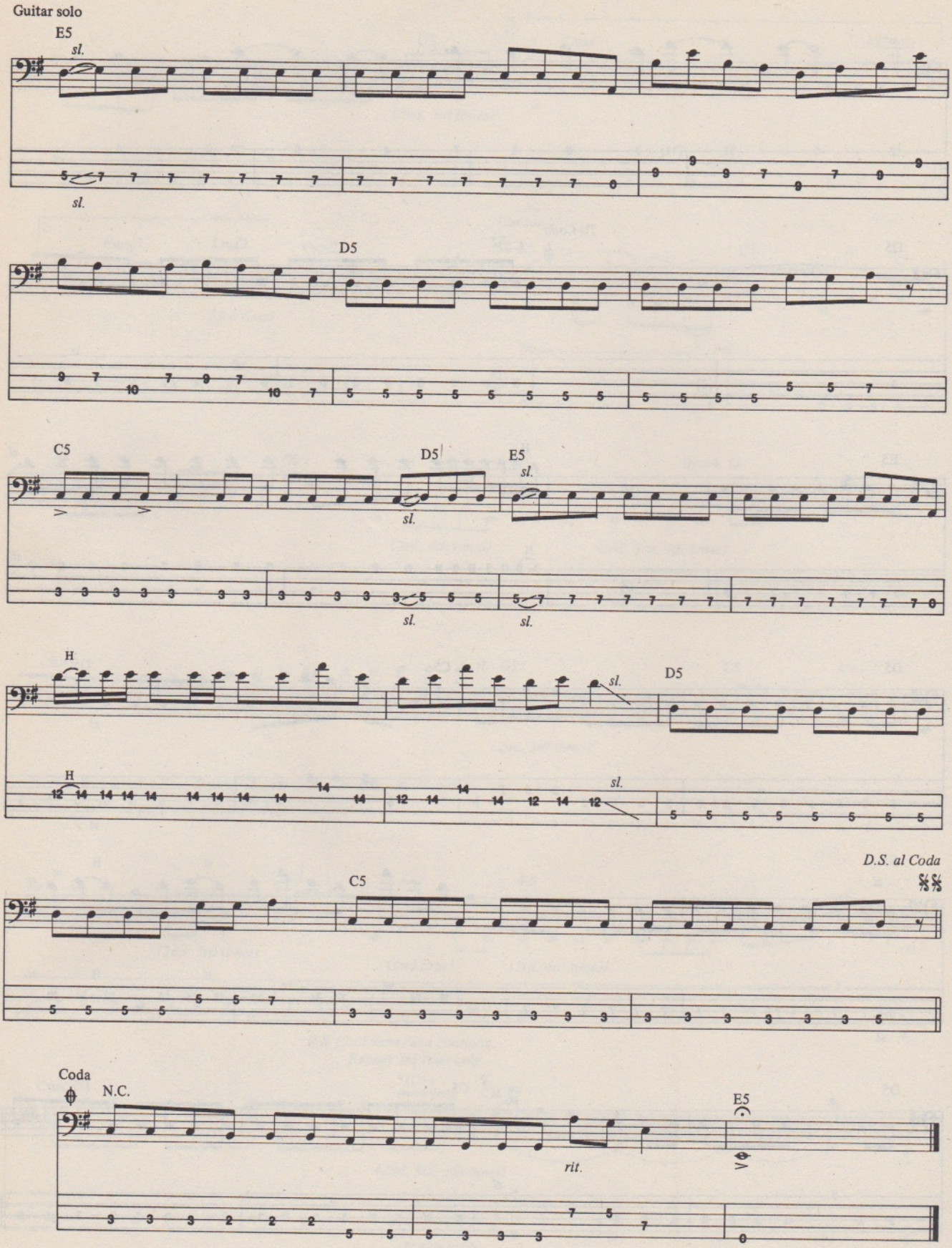
Guitar solo
E5
sl.
D5
C5
D5
E5
sl.
H
D5
D.S. al Coda
C5
Coda
N.C.
E5
rit.

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IRON MAIDEN'S ADRIAN SMITH STEVE HARRIS, DAVE MURRAY,

TIMELESS

by John Stix

"Rebellious, irreverent, with a taste for the loud and flamboyant, possessing a relentless beat that induced the audience into a frenzy,"—all accurate descriptions of a typical heavy metal concert. Yet, all of these qualities were first used to describe pioneer rockers like Chuck Berry, Jerry Lee Lewis, Bill Haley and Little Richard. The idea of linking today's heavy metal bands with the founding fathers of rock'n' roll may be abhorrent to scholars of early rock, but they indeed share many of the same qualities. They are both outlaw forms of music, with the PMRC trying to censor heavy metal in much the same way that Elvis' hips were not allowed to be shown on *The Ed Sullivan* show.

Both musical styles also have nothing to do with the commercial pop of their day. Back then it was "Maybelline" battling hits like "Doggie in the Window" and "Que Sera Sera." Now it's Iron Maiden against the collective works of Survivor and Duran Duran. Not dependent on fitting in or copying what's hot, Maiden, like Chuck Berry, inspire passion, not fashion from their audience and with their musicianship have inspired many a fan to try and follow in their footsteps. We sat down with Dave Murray, Adrian Smith and Steve Harris to explore the paths that link them to rock's past and lead them to their 7th album, *Somewhere in Time*.

Mark Weiss

Mark Weiss

Do you guys stay on top of what's happening in guitar today? Have you learned a Vai or Malmsteen lick?

DAVE: Sitting in a room I mess about with that stuff. By the same token, I play pretty much my own thing. I may play a bit of blues. I like classical stuff and I listen to that. I may sit down and play a few pieces from Bach. I think Yngwie is wonderful. He is breathtaking. He's got his own style and he's very fresh. He's got his thing and it sounds good. I've been a big fan of Stevie Ray Vaughan's from his first album on. The live "Voodoo Child" is so fluid and he plays with a lot of feeling. I like his high screaming playing. He sort of takes it out to another dimension. His influence is Hendrix, the same as mine. The production on the live album is wonderful. It really captures that feel, that essence of the live performance. As far as soloing goes it's sort of spontaneous and captures the magic. It's raw sounding too. It's great to listen to after a gig. You get on the bus, it makes you feel like playing. It's inspiring.

ADRIAN: A guitarist who inspires me is Kim Mitchell. *Akimbo Alogo* is one of the best albums I've heard in my life. I also jam in a band with Nikko and two other guitar players, Andy Barnett, who played with Corey Hart, and Dave Colwell, who now plays with Sampson. Andy is an unsung hero who would play fills and solos and not really do loads of chords. He does these echo sequencing things; he plays with a coin. He's a very original player and I learned a lot from him. We called ourselves the Entire Population of Hackney, which is where we all come from. It was mostly original stuff and I was singing. We did a gig at the Marquee Club in England. Dave, Steve and Bruce came down and we did a couple of Maiden songs.

How did it feel not to be playing with Maiden?

ADRIAN: Obviously it's different. I had a lot of fun singing, in fact I might be doing something along those lines as a solo project. I would use the same people, because Andy and Dave are great songwriters as well. You get a lot of inspiration playing with different people.

Dave, do you ever want to forget you are in Iron Maiden and just jam and play the blues?

DAVE: Yeah. I was a big fan of Cream and all that stuff. I used to play it years ago. It would be nice. If we go to clubs and have a jam we'll play stuff like "Tush." We were learning that Golden Earrings song "Radar Love." We started jamming that one time and it was brilliant. If we can get a chance to have a jam we'll play somebody else's songs.

Would you like Iron Maiden to get into that a bit?

DAVE: It would be nice. I think because of the stuff we've done, we've got an identity. That puts it in a certain style. We can't go too much outside the boundaries at the moment. We go out and put on a show. We don't really jam on stage.

How do you get that aggressive power on your records?

DAVE: You psych yourself up. To get it solid and tight I'll play along with the bass and drum tracks at home, on my Fostex. Martin (Birch), our producer, also gets me in the mood. He draws it out of me and puts me to the peak of my performance. He's got a way of drawing out the best of my ability.

"I feel that as far as rock 'n' roll, songs are more important than virtuosity."

—Adrian

Can a new piece of equipment also help in this area?

DAVE: It does. The discovery is inspiring. That happened with the Gallien Krueger amp. Eddie Ojeda from Twisted Sister had one. He was messing about and we wandered in. We tried it out and it sounded great. After that we had to try it out. It's a modern sound, very up to date. It doesn't sound old fashioned. I like that sort of transistor amp. Ever since I heard them it was like, wow, brilliant amps. Straightaway we got a couple sent down to the studio. We plugged them in and they sounded wonderful. We tried them out through two Marshall 4×12s. We turned the graphics up and pretty much got the sound straightaway. My guitar roady, Bill, goes in and messes about. I walk in, play a few chords, and mess about with miking. Martin keeps it flat in the beginning. He doesn't use any graphics. The sound is actually there. The foundation is there. He adds everything else in the mix. If you get that good sound in the beginning that's what makes it.

ADRIAN: We used them for rehearsal and thought we'd try them in the studio and they worked out real well. Their sound is a bit of an illusion. I have the chorus off and just use the amp. It's got a nice sweet sound. "Stranger in a Strange Land" has a guitar synthesizer on it. We heard the GR-707 a couple of years ago in Japan and we all bought one. They're pretty, but hard to get used to. You have to change your style. You have to play very straight; you can't be sloppy. I use them live. The guitar solo we did had the guitar synth. It was like a string drone. You play a chord, press the hold button and play over it. I've also got a set of Korg pedals lined up to another synth with floppy discs that have sounds. I play that with my feet. I use it on two or three songs and in the solo. I used a Charvel Strat on the record, some of the old Lados I had, and one of Dave's Fenders.

Meanwhile, Dave, you still play that famous black Strat.

DAVE: That's the old faithful. I've had the guitar since '76. I haven't found anything that matches it. It's like the baby and I will use that till the end. The backup guitar is a Strat with a Kahler. Recently I've gotten some guitars from ESP which are really nice.

ADRIAN: I've got a Jackson Strat that I use on the road, that one guitar. I think it's a mistake to change guitars during the show. I got into playing Strats with one double coil pickup. I have two humbuckers, one at the bridge and one at the neck and a single coil in the middle. I have a split coil on the bridge so I can flick it back to the single coil and use a five-way and get a Strat sound with the middle pickup. That's very important. Jackson built me the guitar; they feel like a nice Strat. I like the unfinished neck.

What happened to the Lado guitars you were so hot on?

ADRIAN: He built me a lovely guitar synth for the tour in a white Strat. But I didn't get it until a couple of days before the tour and I didn't have time to incorporate it into the show. What I'm doing now is I'm trying to get the Lado in for the synth bits.

Do you use the Gallien Krueger Amps on stage?

DAVE: Yes. We use the rack mounted 100 model. I've got four of them. I use two on stage and a couple for spare. The graphics on there I have pretty much flat out and I whack up the volume to number six. I like the echo and the chorus in there too.

Production-wise, is Martin Birch responsible for keeping up on all the newest developments in sound?

DAVE: I'm sure he does. He has been doing this for years. He's done the Purple albums. In fact, now we're the only band he actually produces. This time we used

a different studio in Holland for the guitars. It's one of the best studios in the world as far as what they've got there. The studio at Compass Point is a little bit behind the times. In Holland we were able to pull out all sorts of little tricks.

ADRIAN: Steve and Nik were adamant about doing the bass and drums in Nassau again, so we went to Nassau just to do the drums and most of the bass tracks. It took us about eight days. We did eight tracks for the album and three B sides for England. We did the guitar and vocals at Wisseloord studio. Holland was a nice big, lovely country.

DAVE: Martin is the magician, the wizard. He was using some different echoes along with the flangers and phasing techniques. For example, the beginning of "Alexander the Great" is slow and moody. I used a standard Strat with the middle pickup sort of trebly, and he put a little flange and echo in there and it sounds kind of like a bell, but musical.

Do you and Adrian practice the double leads together?

DAVE: We prepare six weeks before we go into the studio by rehearsing every day. We'll sit down quietly and work out the harmony bits note for note. When we go into the studio it may change slightly. We don't actually play together. We go in separately. I go in one day and he goes in another. So one half of the melody is down for one of us to play harmony over.

Do you listen to Adrian's solo at all when it's your turn to record a solo?

DAVE: I listen to a lot of what Adrian plays. But the solo sections often have a key change. Adrian will be in one key and we'll take it up a bit. What we normally do is a harmony piece and then I might steam into a solo. Then Adrian will do a solo leading back into a harmony piece and back into a verse again. That is our little trademark.

ADRIAN: I usually listen to Davey's solo once. Martin Birch may have a joke with me and say he won't play it for me. We try it and play the whole thing back and see what happens. I've got a Fostex four-track and I'll get the backing track worked up and then me and Dave will have a meeting to see who is going to play what.

Are there any times when you have to flip a coin because you both want to do the same thing?

ADRIAN: No, I think on most of the songs there are two solos anyway. I can't figure out how we do it. It just seems to happen.

DAVE: Our styles are so different, too, that's why they blend in so well. It's nice because if you listen to us, everything is different.

Because you work with the Fostex and rhythm section at home, Adrian, do you think of your solo as a mini composition?

ADRIAN: Most of it, yeah. Some of it is spontaneous, like the solo in "Somewhere in Time." I had a rough idea, but we just did it in half a dozen goes. I try to think of most of them as little compositions on their own, with a beginning, middle and end.

DAVE: In my early days I would go into the studio, plug in, have a few beers and that's it, go for it. I did that on the first ones. We'd been playing those songs for a couple of years before we actually recorded them. There were so many different solos that I would go in and play off the top of my head. The more albums we've done the more I've sat down and worked out the solos. You could tend to repeat yourself, so now I work it out. As long as I've got a good starting point and a good place to finish, I'll go off somewhere.

Do you do whole passes or punch in?

ADRIAN: I prefer to do them straight off. I do two or three whole passes. If I get a bit that's good in one solo, but it blows it at the end, I might jump about. My favorites are the ones I do all the way through. If you do too many drop-ins you can almost tell on the record. It's got to be more spontaneous. Something slower you can drop in more. Usually my sound

Continued on page 92

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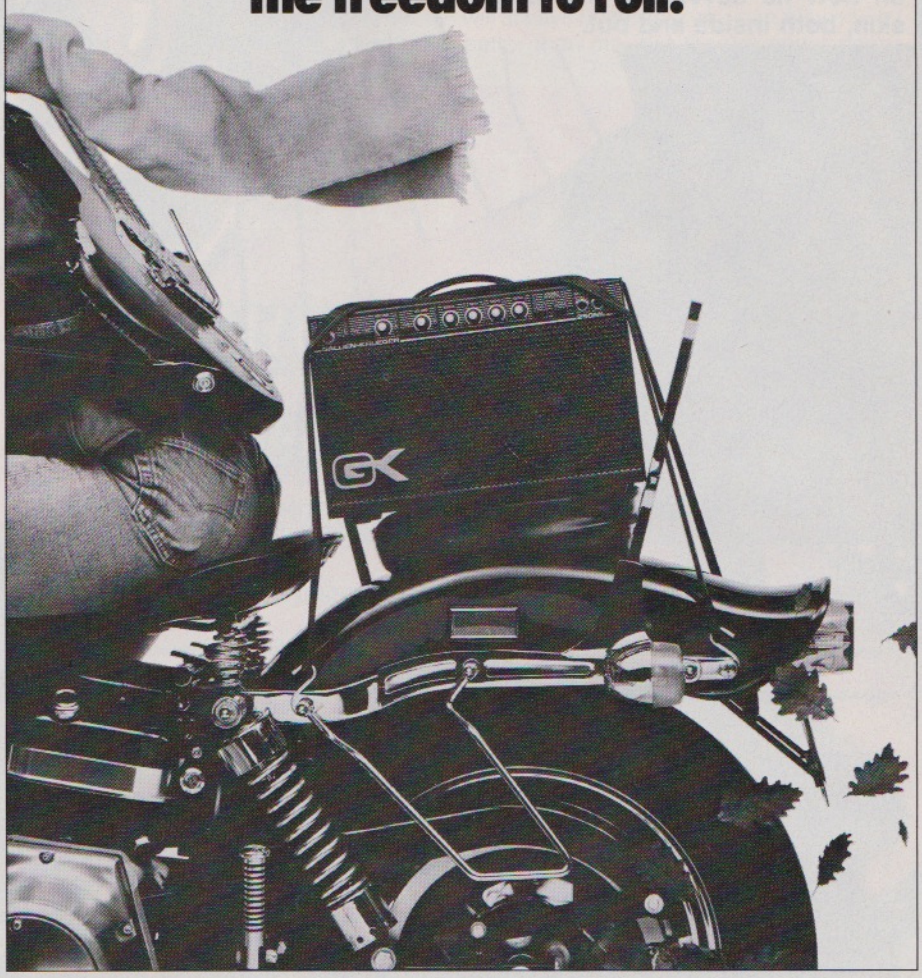


As one of rock 'n' roll's original larger-than-life characters, Waysted's bassist/songwriter Pete Way, has come a long way from his former days with the cult band UFO and the "legendary" but nowhere fast band, Fastway (which he formed with ex-Motorhead guitarist, Fast Eddie Clarke). For Way, Waysted hasn't been an easy act to follow anything with. In fact, since their formation in 1983, Waysted has gone through countless lineup changes, various labels and record contracts, different management, and three Lps, *Vices, Waysted,* and *The Good, The Bad and The Waysted,* that established them in the U.K., but did little to increase their profile in the states. Way's persistence, determination, and talent now has led him to *Save Your Prayers,* another "must have" record in every heavy metalist's album collection across the world. We spoke to Pete Way on how he developed his tough skin, both inside and out.

PETE WAY
BASIC INSTINCTS

by Marie A. Cruz

This is your fourth Lp with Waysted. How do you compare this one to the others?
Playing-wise, nothing's changed. The main difference on this album was having the amount of money that I could do what I wanted to do in recording. You can spend much more time recording something when you have the budget. I think that was the main thing. I thought our previous Lps were good rock 'n' roll albums. Unfortunately, they weren't released in the states so they didn't go anywhere. I think a lot of people could learn from them. I think the cuts on *Save Your Prayers* are also very good. It's an album that wasn't released until it was 100% done and we were happy with the final results.

Did you spend a lot of pre-production time with this Lp?
Before going into the studio, we spent a whole year rehearsing the songs. We wanted to perfect them. We'd do two months, take a break, come back and work two months. It wasn't a question of being polished, but we wanted the band to sound like a full-fledged rock 'n' roll band. During the time off, I'd listen to music and listen to the tapes we had already recorded and just relax. It's good to move away from one situation to another. We spent about three months recording. We went from Spain to London. The mixing took about three weeks.

But when you're working at it for so long, does it lose its rawness?
No, it doesn't. Time works for you. As time goes on, you get a better feel of the band. What happened is we worked, took a break, came back, and kept working. At mixing, we looked at the whole thing and then polished the songs up if we felt we needed to. We're very much a rock 'n' roll band, and rock 'n' roll people.

You're the major songwriter in the band as well. Do you accompany yourself with the bass?
When I'm songwriting I pick up the guitar first. I prefer to write songs on a six string guitar. The melody makes the difference. I couldn't play bass and sing along to it while I'm trying out an idea, whereas, I can on a guitar. I've been using the Telecaster guitar. I plug it into a tiny little amp and I play it so I get a rock sound. It sounds like it's being played loud, but it isn't. I go to a room, and plug in and play. It's fun. I try and make it fun.

What inspires you?
Rock 'n' roll. You need a rock 'n' roll environment.

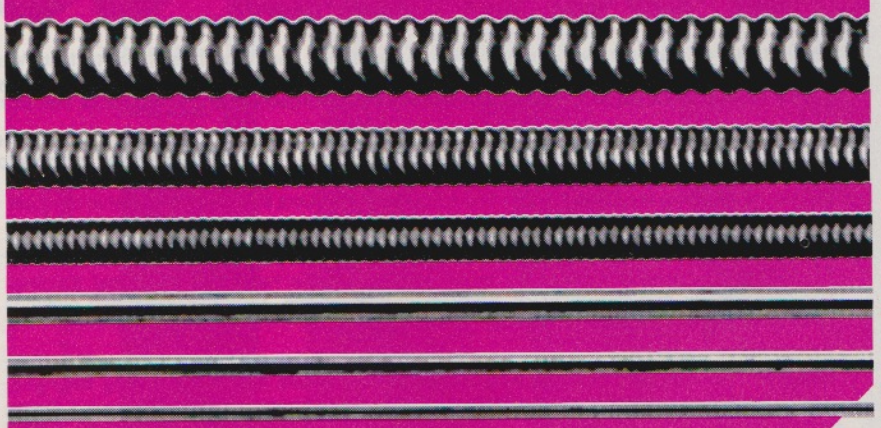
So how do you produce a rock 'n' roll environment?
You live in it. Physically, I don't really live anywhere. I go from rehearsal place to the studio and stuff like that. If myself and my girlfriend live anywhere, we stay in a hotel or whatever. I've always wanted my life to be much quieter. It never seems to get that way. I'd love to be sitting here quietly and having a nice meal. Instead, here we are in my rehearsal place.

What did you learn from the days with UFO?
I learned that rock 'n' roll is what I loved. Rock 'n' roll is what I live. When I was 19 I played in Toyko with UFO in front of 230,000 people. UFO had two albums on the charts when I was 21. It was a very good rock 'n' roll band. It was a good, creative outlet. I'm very proud of it.

Do you see yourself as an influential bass player?
Bass playing is something that comes naturally. It's not a great thing to me. I started out on bass. I'm self taught. I would like respect from other musicians. That's very important to me. It's nice to hear someone say, that's a nice bass line, without having to be playing lots of scales. I'm quite happy to play one note. But it's hard to contend with. Take my best friend, Nikki Sixx. Nikki got big because he actually liked what we did with UFO and it influenced him and stuff like that. Yet I've always done the same thing and played the same way and I've always done what I enjoyed. Steve Harris is also one of my best friends. He inspired me a lot. But he actually said I inspired him! Without him, Waysted wouldn't be here now. He was pure inspiration. Steve is a real nice person and a great player. We've been friends for years. We show each other guitars or go out and have fun.

You've grown up on stage, what have you learned along the way?
Nothing I'm 32 now and I've been doing this since I was 16. No one teaches me anything. I just enjoy playing rock 'n' roll. And I love playing live! I've got a 5,000K rig and I love to turn it right up and play one low E note. It feels great. I enjoy my own playing. I really do. I always think I'm very lucky to be able to do this. There will always be people who can play much better than me, but they've never done

Seymour Duncan.



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what I've done. I believe that being in the right place at the right time is very important. You need to have some success along the line. Otherwise, if you don't, you tend to think it'll never happen.

Do you listen to any current bass players, like Sheehan, to learn new techniques?

I listen to music all the time, but I don't copy anybody. I can't. I tell you what though. I listened to a Metallica record recently and I find them exciting, I don't think I can copy that because I think they have something I haven't got. I try and learn a little bit from them. I listen and say, Jesus, that's different than Lionel Richie. I think it's great. I have to relate to it.

What would you want our practicing musicians to learn from Waysted?

To play music the way we do. We're much better than what most bands are like. Everybody's trying to copy everybody. We don't try to copy anybody. The people who work with us want to be the best in their field. I was very lucky. I could afford to do what I wanted. But in the end, it didn't matter. The music matters more than anything else to me. I want to be an innovator. If you watch other bands, there is a lot of room to take it. How many people have you spotted that are original? I think Waysted is very original.

Are you happy with where you are now—in terms of your playing ability?

I don't think any musician is 100% happy with his playing. You always criticize what you do and you always want something else, but at the end of the day, I have to decide whether it's good or not. Sometimes it works the other way, where you're not a great critic, so you let other people tell you what they think. I don't look to anybody, but I like to look back on things and be happy with it. I like playing bass, more than playing guitar. I have a Gibson Thunderbird, a Fender Precision, and a Yamaha Active. I've been using Rotosound strings but I like Gibson as well. I'll go and pick up a guitar for an hour or two just because I love it. I think I'm quite a good player. I don't read music, I just write it. It's like being a kid. Some kids at eight pick up their father's guitar and play three chords. Even Buddy Holly could write great songs with three chords.

What's the most important element when it comes to attaining a good band sound?

It's very important to have a good relationship with the drummer. In my case, I have a very good relationship with John DiTeodoro. If you don't have that, you don't have anything. We're friends. When we first met, we didn't play at all. I don't believe in auditions. It's just when you meet somebody, you know whether he's the guy. It takes about three minutes to know if someone's good. I trust a lot to instinct.

Even with bass playing?

No. (laughs) I go by feel. That's the important part.

You produced *Under the Blade,* Twisted Sister's debut album.

I was in the throes of leaving UFO and I was asked to do it. I like to think I have a good ear for music. We could have done it a lot better if it were double the budget. But I wanted to do it. At least I recognized them before they happened and got big. Producing records isn't hard. You have to try to get the best out of the band. If you can write songs, make arrangements and change arrangements in the studio you can do it. Anyone who is into music can criticize it. It's like being a guy who watches a football team on TV and says, that guy's useless. In watching football, you do it from the armchair. I'm probably an armchair producer.

Do you consider yourself a survivor?

I've always earned a lot of money playing music. I know a lot of people who have never been paid anything. They just play music because they believe in it. I've never been in a situation where I've had to scrape to "survive." It's not only surviving in it, it's being good at what you do. ■

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TONY MacALPINE

MAXIMUM EXPOSURE

by John Stix

Rick Gould

With the release of Tony MacAlpine's debut album, *Edge of Insanity*, featuring bassist Billy Sheehan and drummer Steve Smith, the guitar world was treated to a volcanic player whose hard rock fusion was mature well beyond his experience. Knowing that the audience for instrumental rock was limited, Tony then joined the superstar rhythm section of Tommy Aldridge and Rudy Sarzo in finding vocalist Rob Rock. Together they released *M.A.R.S. Project Driver*, a heavy metal one-off. Hastily conceived, it nonetheless showcases Tony's talents in an even broader scope, as evidenced by songs like "You and I" and "Stand Up and Fight."

With his second solo album, *Maximum Security*, now in the racks, giving him three albums out in just over a year, Tony has positioned himself as one of the front runners in the Jersey Derby to become the next major guitar hero.

Few in the jazz world would have dreamed that they'd be partly responsible for this new addition to hard rock guitar playing. Yet the fusion music first explored by Miles Davis in the late 60's has become a major influence on heavy metal in the 80's. Starting when Miles explored the electricity of rock as an intriguing if not always welcome roommate for the improvisational elasticity of jazz, the fusion heydays that followed saw the solid-body electric and Marshall stacks replace the hollow body acoustic with pickup and small combo amps, in the hands of gifted guitarists like John McLaughlin, Larry Coryell, John Abercrombie and Steve Khan, who were among the jazz players plugging into the power of rock. But no fusion band was more impressive, player for player, than the Return To Forever band, with Chick Corea on keyboards, Lenny White on drums, Stanley Clarke on bass and Al DiMeola on guitar.

The technical brilliance and compositional discipline DiMeola eschewed became a major attraction in the developmental stages of Yngwie Malmsteen and Tony MacAlpine. While Yngwie's love of Bach and Paganini colored his own DiMeola-like precision playing, Tony actually spent 12 years studying, playing and then competing in the world of classical piano.

First picking up the guitar in his junior high school days, Tony's attraction to DiMeola was immediate, showing once again that all styles of music are fundamentally related. While Tony's recent history is a story unto itself, for this interview we focused only on the present and *Maximum Security*.

Do you see *Maximum Security* as a major leap forward or an extension of *Edge of Insanity*?
It's a big change. Everything is better, the writing, the solos, even the guitar I used. There was a lot more time taken to do the record. We did *Edge of Insanity* in three days.

Were any songs left over from the first album?
There are two songs on this record that didn't make *Edge of Insanity* that I thought should have. They are "Sacred Wonder" and "The Vision," which is the uptempo song George Lynch plays on. But at the time we had too many uptempo tunes for *Edge of Insanity*.

When you conceived the compositions did you originally know you would want multi-layers of guitar harmonies?
A lot of that happened when we were recording. Mike Varney produced the record and he'd have a certain idea of what to do for certain songs. We'd change directions here and there. I only have a four-track at home so I can only develop the songs to that level.

How do you get ready for an album?
I practice a lot in my head. I get to the point where my main concern is to be able to go in and execute the stuff without having to do a lot of retakes. When you do all those retakes you lose the fire. There has to be a certain amount of conviction and I hate piecing things together. I like to do these things the way you would do them live.

Do you do anything to get up for a solo?
I'm so used to working with Mike Varney I just go in and play. I don't think there's a trick. It's a matter of playing. If I think about it too much, I can't be spontaneous. It sounds too pre-meditated. I have to be outside of myself to play. I can't be within myself to play. I have to be outside of my frame of thinking to play the solo. It's not like sitting in front of a mirror and playing. That can happen sometimes, especially with live playing. There is a certain image that you have to portray. People want to see this mysterious side of you. You're thinking a lot about what you're doing physically and musicially. I have to forget about everything that I've learned just to get the point across in a solo.

Are the solos whole passes?
There are probably one or two solos that aren't full passes and those are worked out solos. To do them cleanly playing live, you can have some noise. On a record to go from an F minor arpeggio to a C minor run, there's going to be some string noise. I had to do it on separate tracks or piece it together just to make it clean.

I find your tunes are very regimented and the solos are like breaking free.
Maybe that gives way to my musical background. I can't forget all that. That's my greatest influence. Guitar players are the individuals I listened to later in my life. I'd been playing classical music since I was five and guitar didn't enter until I was 12. That exposure you can't forget; it just rubs off on you.

In some ways is the solo a rebellion against the melody?
Yes, because I want to interplay that contrast. That contrast is important because the melody has a framework that won't change. The solo has the improvisational side.

What elements come into play when you solo?
I think of the song. It has to fit the song. The melody and the solo flow together. Even in an instrumental context the song is the meat, the solo is the dessert. The song is what it's all about and the solo is the improvisational side which you are waiting for. It's your view on the song outside of the framework of the melody. The melody is going to establish the point almost to where it becomes monotonous. Then the solo has the freer side. They have to fit together.

Is there a particular high point for you on this record?
I got the point across 100% on everything for this record. There is nothing on this record that I'm not happy with. This is the direction I want to go in for my playing on the instrumental side. I would like it to make me happy. If I'm happy I think the listeners will be happy.

Tell me about the involvement of Jeff Watson and George Lynch on the album?
I love the way Jeff innovated with his eight fingers on the neck and his solos in general, especially the one on "Sing Me Away." For six months I was talking to him about doing this. When I gave him the progression to "King's Cup" it was a rough mix with no guitar playing. He is so energetic. I said, you come up with an idea as to where you want to play. He did that and we got together and tried a few variations until we got the one that worked the best. It has a lot of energy. I felt when I played with him that we were talking about the same thing. I've jammed with him a few times. He's like a brother. I love the guy. Musically, he's happening. It's that energy. I don't have that kind of energy and he's so uplifting to be around and to play with.

I've loved Lynch's playing for I don't know how long. He's got the voice. "The Hunter" solo was so lyrical. He goes for the musical line. He's got a great personality on the guitar. His energy is in a

different form than Watson's. He's so laid back personally, but his guitar playing is not in any way. I think he has to have this antagonistic vibe to get it out of him because he's a radical kind of guy. He has to be sort of pissed off to make it happen. He played on the ballad "Tears for Saraha" and "The Vision."

Did you design them with him in mind?

"Tears" definitely. It was the last song I wrote for the record. When I found out he could play on it I composed it with him in mind. "The Vision" is an old title.

I thought I heard a Chopin piece played on the guitar.

For "Porcelain Doll" we borrowed the melody from the largo movement of Chopin's Sonata #3 Opus 58. The song goes into my own composition for the solo. I've always heard that melody with a band.

I notice you play bass on the album. Do you relate to the bass as a different instrument?

Definitely. One of my favorite bass players is Verdine White from Earth, Wind & Fire. I'm the groove kind of bass player.

The songs aren't groove songs.

No, the songs are pretty involved. The bass playing is in the pocket. There's not a lot of flamboyance. I can't do that anyway on a bass. The frets are too far apart for me. You have to have really strong hands and of course it's got to be your instrument.

Why did you play bass?

At the time we were doing the record I thought it would be better for me. I wanted to have Billy Sheehan be a guest but he was so busy he couldn't do it. At that point I didn't think it was the smartest thing to start showing another musician the songs. It was a lot easier for me to pick up my bass and play the stuff.

What equipment did you use for this record?

I use a B.C. Rich guitar, the ST 2 and ST 3 models, with DiMarzio Megadrive pickups. In fact, I think my playing improved substantially when I switched to these guitars. I also use GHS .009 strings, 65 Watt Peavey Classic amps, Scholz Rockmans and some Ibanez effects. I use an equalizer and a delay to fatten up the sound.

Do you want to play any of these instrumentals live?

Certainly. Probably as an instrumental quartet and as part of a band with a vocalist. We're definitely going to do a small instrumental tour. And when we go and play as a band we'll put them in the set.

So you still have two visions, the instrumental and the band?

Exactly. I have the instrumental side that I can't let go of and my arrangement with the record company allows me to record the instrumental records and have a band. A year back, when I only had the instrumental side, I always wanted to do something in a band situation. I had to have both of those outputs. You get a certain point across when you're playing instrumental music that you don't need lyrics to explain. There is a different communication, because music is the universal language. When you have the vocals it becomes more mass-oriented and the guitar player takes a different role. He's not in the front as much. He is more of a team player and I'm a team player as much as I am an instrumentalist.

How will the instrumentals translate live?

The songs are composed so they can be played live and sound full. We'll get the message across. The musicians I'm working with are exceptional. The new bass player is a BIT instructor, David Iaunozo.

You have a whole second half of your career, the live half, that is totally virgin territory.

Exactly. I'm excited and scared. I don't know what to expect. When the time comes, I'll think about what I should do.

How close was Driver to your vision of a rock band with a singer?

It's not close at all. Driver was a collaboration.

Will your band be closer to Journey than Dio?

We are looking for radio play. We will bring the guitar playing and vocals across with authority. I don't want to sound like some of the commercial bands that are kind of soft. We want to have more authority and a lot of musical integrity. I loved working with the guys in Driver but the collaboration on that level is different than working with younger guys who are hungry for a different way of life musically. Tommy (Aldridge) and Rudy (Sarzo) have a different background. I think it's important that you work with people who are in your age group. Wisdom plays a lot of tricks on you. I noticed that a lot when I took piano lessons. For instance, you find the best teachers are obviously the older teachers, because they've played more halls and judged more competitions. They know what works. But when you're dealing with somebody who's older than you they will tell you everything that is going to happen, but basically you haven't experienced it yet. It's not natural. I'd like to go out there and stumble if I have to stumble, but at least I'll know what to expect next time. This is definitely a much more musical setting for me than the organization I had before.

Will the music be less classically-oriented than the instrumentals?

I know in the composing I'm looking at it more from a lyrical sense instead of writing the songs instrumentally. On a lot of the songs I'm starting with lyrics. We're building the songs from lyrics not just, here's a melody, make up something. I don't think that's a true collaboration. I think the song has to start from the whole and I'm willing to do songs that other musicians in the band have written.

Where are you looking for pop inspiration?

There's so much good stuff out there. I like Journey. The stuff I get inspiration from is not just rock. I like the new Night Ranger *Big Life* album. Whitney Houston gives me chills, she's so musical. The songwriting was very strong on her first record. I like a lot of EW&F stuff and r&b. Survivor, Bon Jovi and Dokken stuff is really good. There's a lot of things I listen to.

Why do you play so quickly?

I don't look at it like I'm playing quickly. I think that if I have the means to express myself musically in different patterns and different ways, I should. If I couldn't play musically without playing a lot of tricks, I wouldn't do that. I play the way I feel and my technique enables me to do those things. There is a certain time to play slow and a certain time to play fast. I hear a lot of guitar players who shouldn't play fast stuff because they don't have the technical foundation and moreso the knowledge of what to do with it. A lot of people have the opportunity to get the knowledge down, but we're in this age right now where everything that is fast is cool. That's not where I'm coming from. I'm coming from the side of comparison in music. All the great sonatas that I play, take a Mozart sonata for instance, always starts with a very solid allegro. You work your way into the middle romance and then you have a presto. There's always a speed change in music. I think music has to have that or it becomes boring.

But your frame of reference is not that of a usual rock player.

Rock is going into different directions all the time. The guitar playing that we had ten years ago is not where we're heading now.

I hear from a lot of players that kids who just learn Tony MacAlpine riffs are in trouble. It's speed before musical foundation. Some players emulate you without having foundation.

It's important that that player have a certain knowledge of his true voice. He has to know his true voice. I was totally enamored by Johnny Winter. To this day I love so many guitar players but I don't try to play their licks. It's just like an inspiration you may get from reading a piece of poetry. There is a certain inspiration I get from reading Robert Lewis Stevenson, but I have no desire to go out and be a poet. Young players today have to make that separation. There is something they are getting from other players, but they shouldn't try to copy an exact sound. If they go for an exact copy they are shutting the door on themselves. ■

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MOTORHEAD'S LEMMY

by Bruce Pollock

A more authoritative rock 'n' roll visage you're not likely to find than the weathered and wisened countenance of the man they call Lemmy, this rock 'n roll animal up from the seedy end of England's bloozy bar scene once to smell the roses on the fins of Motorhead, then back to the high decibel high of a thousand nameless runways the world over. A bass player now of mythic dimensions, Lemmy leads his troops to battle stoked with the memories of the collective roar still ringing in his ear-ringed ear, and the long and winding trip to there and back still clinging to his lumbering frame. When he speaks the voice of rock 'n' roll bellows loud and true and as his mentor, Hendrix, would say, stone free.

This is vintage Lemmy on the old days, how he first picked up a bass in that hazy era when both he and the world were neophytes on the glazed greens of splendor, set to plunder Dame Fortune for all she was worth. "I was hanging out with this guy," said Lemmy, "doing old Ricky Nelson numbers in the early 70's. Then he left his band to go to India. He got as far as Gloucester Road and that was it. He met this girl in a pub. Actually, he was going in the wrong direction anyway. I was hanging out with him because we shared this interest in how long the human body could be made to jump about without stopping. So he decided to go back to the band 'cause he ran out of money. And he said, 'Why don't you come with me and I'll get you a job in the band?'

"So I went along with him to a couple of shows and he pushed me as, this is the man that we need. They had five bass players that they were trying to put in and I wasn't going to be a bass player. I wanted to be a lead guitarist. So I was traveling around with them in the van. They knew he was trying to edge me in and they hated it. And these silences in the van were very awkward. And we were doing this free show in Paris Square one day in Nottinghill Gate in London and the bass player didn't show up and his bass equipment was in the equipment van. So they said, who plays bass? And my friend said, he does. I never played bass in my life. Complete panic. Then I said, I can't get in as a guitarist, so why not? So they hung this bass on me and I looked at it and it looked at me back

PORTRAIT OF A NICE GUY

and I thought, Oh, I can't play this dumb thing, and I got up on stage. I had some helpful advice. Dave Brock said, this is an E. Luckily the first song was one he started. If it had been one that I was supposed to start, that would have been the end of it. So I played this set with him and it got worse and worse from my point of view, but apparently I must have been doing something right, 'cause they said, 'Well, you can stay on until we decide whether we're going to have you in the band full time.' I was there for four and a half years. I'm real good now.

That was Hawkwind; the heyday of Motorhead came in 1981. "After that we got drunk with our own importance," Lemmy confessed. "We weren't big in the U.S. but we were huge in Europe. We had a whole page in the Daily Mirror. The daily paper sent a woman on tour with us. 'This headbanging phenomenom. These children smash their heads on the stage. Why do they do it? Is it harmful to them? A doctor says. . . .' It was incredible. It was Motorhead year all around. People falling over you all the time. They go, 'Hey, you guys are great, everything you do is fantastic.' And when people are doing that all the time you can't help but be influenced by it. You think, hey, I'm the greatest thing since sliced bread. And we fell for it. Eddie Clarke fell for it very hard. He wanted to be the producer of the new album and we never should have let him do it. But we were complacent enough to let him and that was a mistake. I'll never make that mistake again. I'm on the edge now all the time; I'm on the edge of my chair. I lean forward and watch nowadays; I do not lie back. But we did that live album and it went straight in at #1 in England and we couldn't follow it 'cause you can't do another live album that people have been waiting for for three years—for another three years."

And why did the live album break so big? "We had a lot of fans after the *Ace of Spades* album. We were the first ones to do this new wave of heavy metal, which was the big story at the time. And everybody who had ever been a Motorhead fan from *Ace of Spades* and from *Bomber* and from *Overkill* wanted to hear the live album, so everybody went out and bought it. I mean you can't follow a straight #1. You can't get in any higher. And even if you get in as high—'Oh, we've done it before.' When *Iron Fist* came out it went in at #6.

"Eddie produced *Iron Fist* with this guy, this engineer, and me and Phil Taylor would go down to the studio and Phil would leave after an hour 'cause he'd done his drums and there was nothing else to do but sit around the studio listening to the other two doing stuff. And I would be there all day doing crosswords and they would not ask me about anything. In those days I wasn't the leader. It was a three piece—and Eddie had a hat on saying 'Producer' and I had my hat on saying 'Not Producer' and then another one saying 'But At The Studio Anyway.' So he wouldn't ask me anything and if I put up a suggestion he would say, no, no, I'm producing this. And you can't knock that 'cause we let him do it. So he mixed it and we were too lazy to even bitch about it. My mind is a blank when I think about listening to that mix. I don't know how it came past me, but it did. And that's a lesson for you. Nobody can learn from anyone else's mistakes. You have to go out and make your own, and that was mine. I knew we couldn't beat straight in at #1, but we should have made a better album. I'm not going to let it happen again. This time I intend to stay fairly hungry. I used to be a really nice guy. Now I just want to get out and hurt people."

He laughs then, just to show that down deep he is still a pretty nice guy, all he

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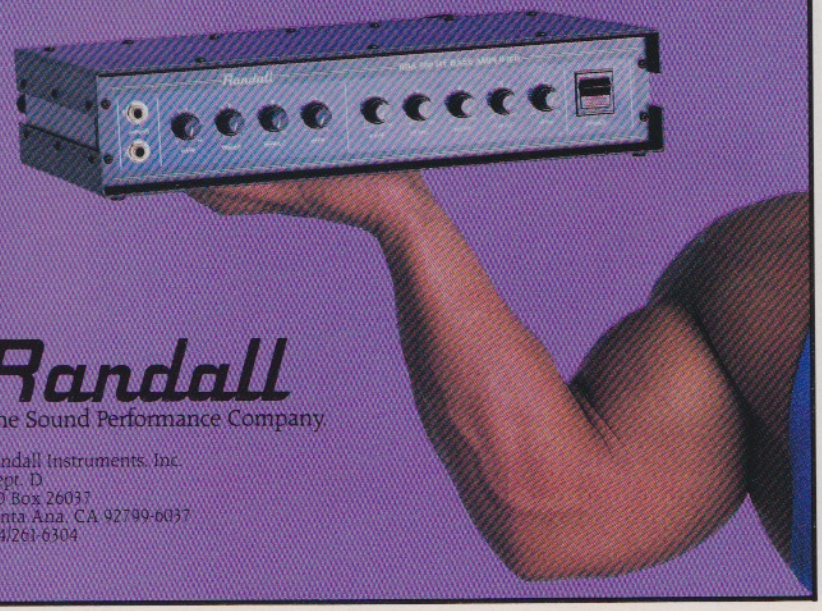

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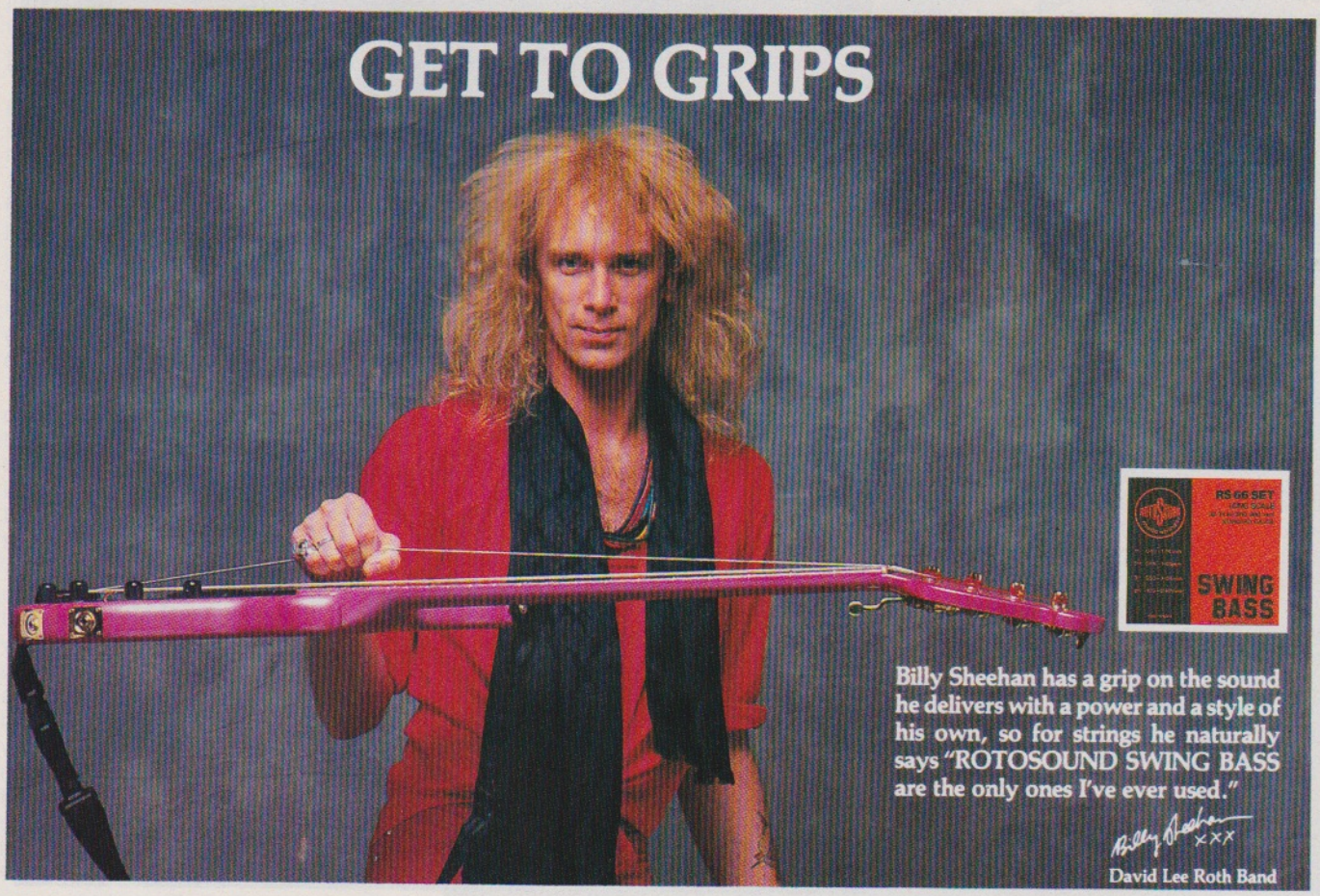
wants to hurt are some pristine eardrums, and maybe—true rhythm fiend that he is—a lead guitarist or two. "Just because you come up to the front of the stage, straddle your legs and give a solo . . . any fool can play a million notes a minute," he growled. "That's just dexterity. That's like putting five nuts on a bolt every day in a machine shop. That's nothing. But rhythm, you feel it. You have to be able to play that. I'm not worried about fast solos, they become passe anyway. I think rhythm guitar is a very neglected instrument. I feel very strongly about this. Every kid nowadays learns solos. They never learn how to play rhythm guitar. It's so incredibly important; it's the basis of your whole thing. If you can't play rhythm you are not a guitarist. If you can't keep that riff going behind the singer, you are not a guitar player."

Lemmy transfers his passionate feelings about rhythm onto his adopted instrument, the bass. "I play it like a rhythm guitar and I play a lot of open strings to go along with the notes I'm playing— a lot of chords. If I'm playing on the A, I'll use the open A string to go with it, which is like a sitar type of thinking. Actually, I never thought of that before. That probably comes from when I was with Hawkwind, 'cause we used to do a couple of sitar-based things back in the days of bad music and even less clothing. That's probably where it comes from, 'cause it works on the bass; it gives a lot more meat to the thing. If you've got one guitar player, like we did, behind the guitar and the solo, as soon as the solo starts, the guitar player stops doing the riff and usually the ass drops right out of it. So many bands are still doing it that way, and the ass just drops clean out. So I used to fill in more on the solo than I would on the rest of the song."

If you want to play guitar for Lemmy these days, chops is not the best way to his heart—or his stomach. "It's more of a vision, an attitude," he said. "Obviously you want to be good while you're doing it—we make our music the best technically that we can. But I would sacrifice technical brilliance for the right attitude anytime. Any asshole can be a wonderful guitar player, but if he can't get it across the footlights then he might as well not be there at all."

Attitude, while hard to fake, is impossible to hide. "You can tell when they walk in carrying their guitar case," Lemmy said. "You can teach people licks; you can't teach them the attitude." Three years ago was the last time Lemmy sent the word out that he was in the market for a player. "We said in an interview that our old guitarist left and we got 80 tapes a week later. In the interview we said we'll probably end up with someone completely unknown. Wurzel's letter said, 'I heard you're looking for a new guitarist and you mentioned that you'd probably end up with someone unknown. Well, there's no one in the country more unknown than I am. I'm the most unknown guitarist there is.' So I thought, he's obviously got the right attitude.

"Out of the eight we rehearsed, him and Campbell both walked in and were quite sure they could do it. He was so nervous he couldn't show me the list of songs he brought. But even beyond nerves there was this thing that he knew how to play guitar all right. That wasn't the problem. It's difficult to do an audition when you come like 100 miles on the train, then you jump on the tube and you're carrying one bag full of pedals. So your hands are shaking anyway 'cause of the strain and you get in there and usually you get two songs to prove it. Basically it was fight night between these two guys, and I thought they were both great. And by the time I got to the last audition they were aleady sitting there going, 'If I played this, you could play this.' They were already doing it. After that, it was no problem and they've been working together very well ever since. I was lucky to find two geezers who worked well together right off. It's really hard to find them; there's always one that gets pissed off."

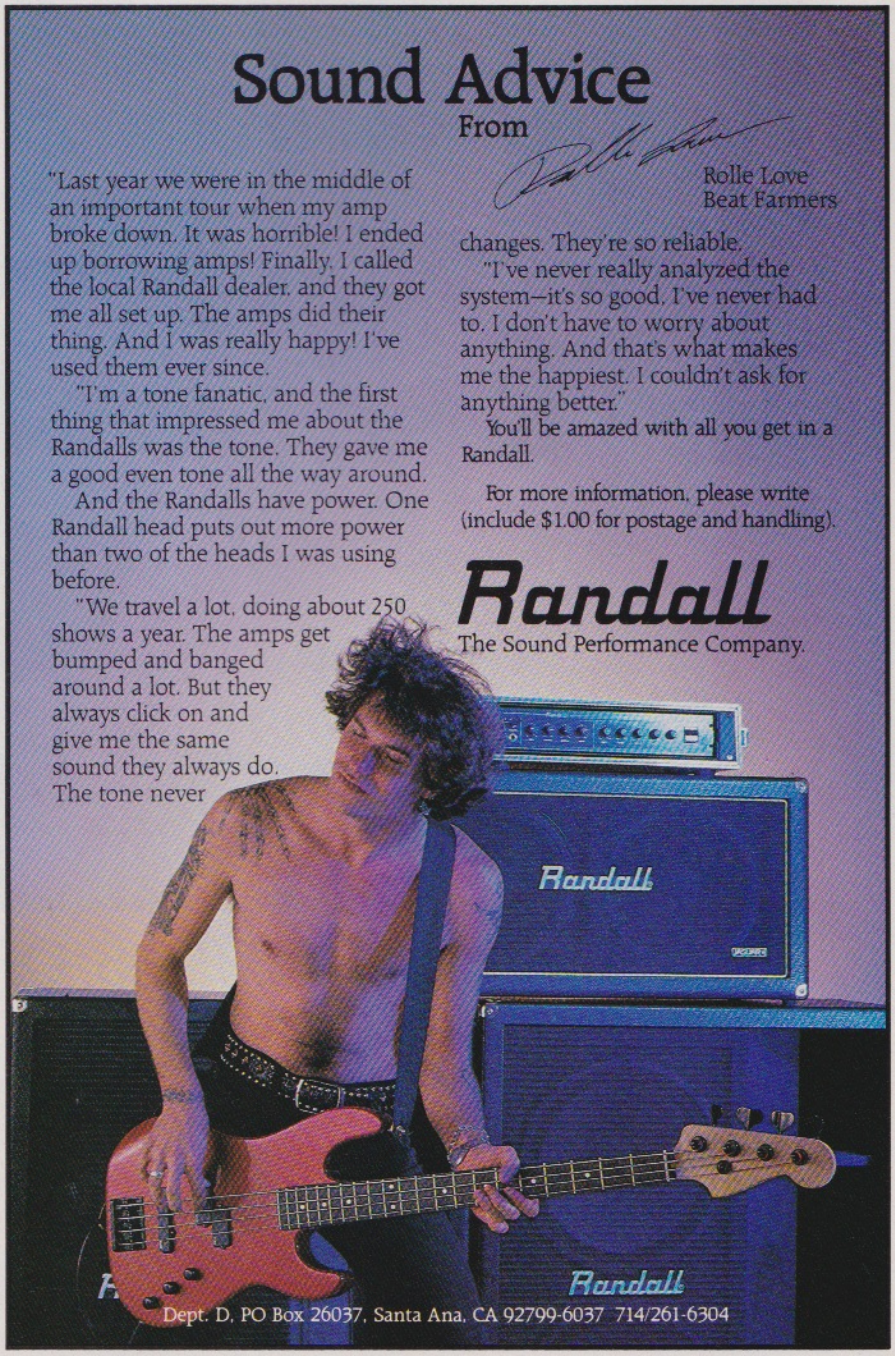


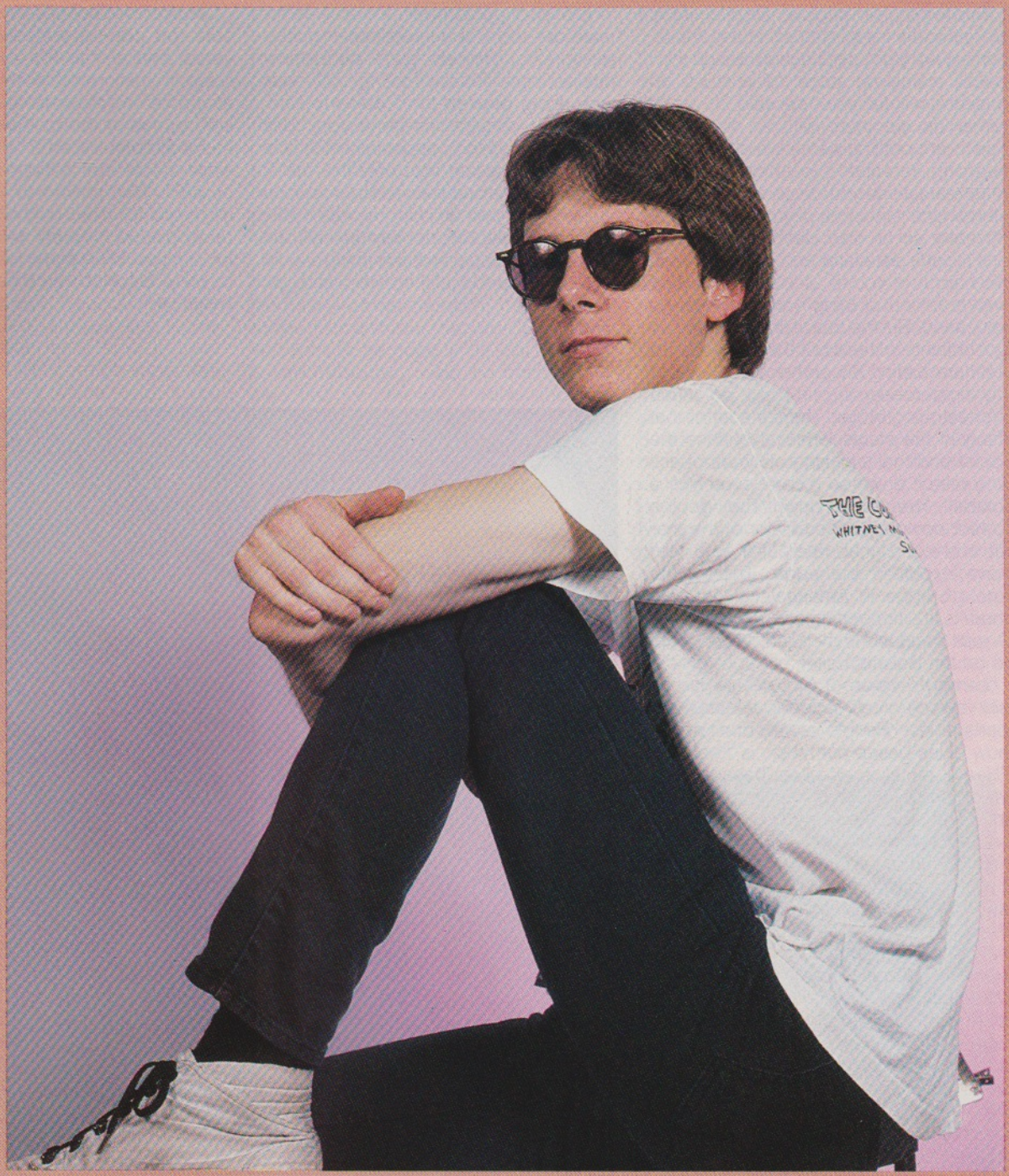
For the tour to support *Orgasmatron*, Motorhead's latest slab of molten metal, Lemmy will put his guitarists through their paces mainly on stage. "Too much rehearsing will kill you," he said. "I would rather be out there with an audience. You don't put the same weight into rehearsing. You don't even play it the same at rehearsals as you do on stage. You're standing around; one of you wants to get off early so he can watch TV, another one's got a date later and wants to wash his hair. And you're all standing around with that kind of thing going on through your head. But the day of the show you've got nothing in there but the show. So it's a different thing altogether. I don't waste my time rehearsing. I don't do much orchestrating either. There's a lot of that thing in the states where they take the rock band that's kicking all kinds of ass and take it down so it can't even kick a football. They take it down. They get the lowest common denominator of the music and exploit that, whereas they should have exploited the edge. There's not enough edge in America, I think, or if there is, it's not getting enough attention. A rock band is a rock band. I don't want to be the Bolshoi ballet."

Lemmy's vision of Motorhead, his vision of rock 'n' roll, includes at least three parts blues. "People usually don't notice how blues-based our music is," he said. "Heavy metal is all blues-based." This vision probably came into being with his introduction to the world of guitar supersonics, at the hands of a giant. "When I first moved to London from North Wales I shared a place with Noel Redding, me and this guy who was a roadie with the Who. And they were doing this tour and he got me a job shifting gear for Jimi Hendrix. Hendrix was mammoth immediately in England. I used to get a chair in the wings and watch him every night and I still can't tell you how he did it. But on stage that geezer was unbelievable. I mean, he was like someone from another planet. The guy would go on and play completely out of tune some nights, horrendously out of tune, and he'd tune up while he was playing a solo, and you wouldn't notice. He'd bring it down into a little bit more of the solo, then he'd bring it up into tuning. If anybody, Jake E. Lee deserves to inherit that. Jake was on stage on one knee. He's just rolling over in a summersault and he comes up still playing. He noticed that one of his strings was out and he brought it up as part of the solo and by the time he does the next summersault he's back in tune. I said that to Jake at Dunnington. I said, 'You're the one. You're as good as Hendrix.' And he said, 'Because he's dead, right?' I said, 'No, it's 'cause you have the same approach,' and I explained it to him later on."

He's also got a special place in his heart for Ozzy Osbourne's earlier guitarist, a rather unlikely giant as Lemmy recalled him. "Randy leaving Ozzy was such a big blow to him," Lemmy said. "It was like Ozzy's first band again. He was really so into it, especially with little Randy. The geezer was only this tall! If you saw his wardrobe it was like someone had brought their dolls in. He was a little fellow and quiet too, not flashy at all. But he'd get on stage and this thing would crawl out the top of his head and go, 'Hello there.'"

What crawls out of Lemmy's head and onto the playing platforms of the universe, finally onto the vinyl itself, we'll leave to historians of headbanging to ascertain and disseminate. Lemmy himself, a man of the moment once again, has a simpler explanation. "Finding out what you do well is the important thing," he said. "I've played all different styles of music and the only one I thought I really played properly is rock. There's a lot of music I like and a lot of music I like to play, but that was that stuff I played best." ■





Ebet Roberts

MIKE MILLS OF R.E.M. by Bruce Pollock

If R.E.M. is the emotionally-charged sleeptime where dreams alternately soothe, frustrate and haunt us, Mike Mills is a bass playing Mr. Sandman, providing the soulful melodic hum and bottom to R.E.M.'s catalog of waking dreams, five albums' worth of quicksilver snippets, surreal as fragments of the subconscious mind, that slide from sight with the wink of an eye. From a place where lyrics are muddy and sounds swirl in the mist, occasionally rising to strike at the nerves like a rattler, Mills' grip is as sure and steady as the music is moody and diffuse. Mills provided us with some solid information, cutting through much of the mist and imagery surrounding his band, as heavy as the South Central Rain, as opaque as the Okefenokee Swamp.

THE MELODY LINGERS ON

How does the sound of the bass in R.E.M.'s music relate to the overall sound of the band?

I think the main development of our sound comes from the way Peter (Buck) plays guitar, which is a very distinctive, constant picking rather than just the strum and thrash that a lot of guitar players do. He's playing a constant melody and I like melody too much to play traditional bass lines. His guitar playing leaves me a lot of room to throw melody in there and I do it as often as I can without trying to be too busy or too elaborate. Since I provide a lot of melody, Peter is able to do more rhythmic things. And in a sense the melody played by his picking the different strings provides the rhythm, and I play a kind of melody over that. That makes it fun for me, because I would be bored to tears if I had to sublimate my melody to his. I couldn't do it. I think we've gotten better at playing together, and then of course the drums and bass have to be together, and Bill (Berry) and I have been playing together for so long that I just have an instinctive feel for what he's going to do, and I know how to complement something he's going to play and vice-versa.

Have you always been able to reproduce this sound in the studio?

Often with us it's not what you want to sound like, it's what you don't want to sound like. That can be frustrating, especially when the guy turning the knob says, 'Ok, you don't want that, what do you want?' And you don't know how to tell him. That can be difficult. So it's good to get a producer you can relate to before you go in, so you can feel that he can get you the sound even if you can't explain it technically.

How do your songs change from the studio to the road?

A record captures a band at a particular moment in time, so it can be really frustrating to listen to it later if you know you can improve it. I'm constantly trying to improve the bass line. There are songs where I come up with something better the 15th time I've played it, which is why I like it when we take our songs on the road a good while before we take them into the studio. On the songs where we didn't do that, I sit there and cringe because I know that I'm playing a better bass line now and I wish I could go in there and change it. Usually I try to make the bass line more melodic. A bass line more than anything can change the character of the song. A guitar player can play the same lick 10 times and a bass player can do 10 different things under it that's going to make it sound completely different every time.

Do you find it difficult sometimes to live with everything in the set?

Some songs are obvious, right away it's a great song. Some of them take a lot of work and you're always in doubt, and sometimes even when we take them to the stage one or two people in the band may still not be quite sure of the song. And if we play it for a while and it doesn't get any better we have the policy that if one person really despises the song we won't play it. We're not going to force anybody to play something they loathe. A lot of times we'll play a song I'm not particularly fond of and the audience will like it, which makes me feel better about playing it anyway. Sometimes I'll think of something that makes the song for me, whereas I could never think of it before. If we don't play a certain song for a long enough while, when we do bring it back out again, it's like writing a new song.

Are you always looking for new sounds for your stage set up?

If I were to hear something that blew me away, I'd go after it. But when you see a band you're hearing everything out of the PA and who knows where they're getting their sound from? The sound man's got his harmonizer and all kinds of equalizers. You can get any sound you want with any number of equipment pieces, so is it the sound man, the bass, or is it the bass amp? I've always preferred two amps, because a solid state is so sterile and clinical and clean. I like a little bit of dirt. I have a mid-rangy bass sound and I like to have a little bit of buzz in there. As long as the amp faithfully reproduces what I can get out of the guitar I'm doing all right.

Can you give us a bass chronology?

The first bass I ever had was an old Gibson Double F hole; it belonged to a friend of my mother's. Then I had a Guild Thunderbird and an old Fender Precision. After I got rid of those I just used the school's Jazz bass. I took it home and used it in my band. I don't know if they knew it or not, but I don't think they really cared. Then I got a black Fender Music Master, which everybody thought was a Mustang, 'cause it looks just like it. Then I got one of those Dan Armstrong clear acrylic body basses. That was a lot of fun. The Dan Armstrong had one high intensity pickup. You couldn't turn it all the way up 'cause it sounded like a fuzz bass, totally distorted. After that, I was shopping and I said I'm either going to get a black Rickenbacker or a black Jazz, whatever I see first. I walked into this music store and this early 70's black Rickenbacker with a checkerboard binding was on consignment and I got that

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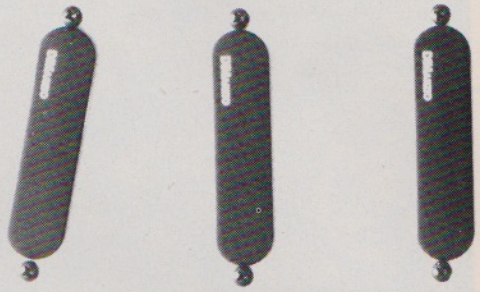

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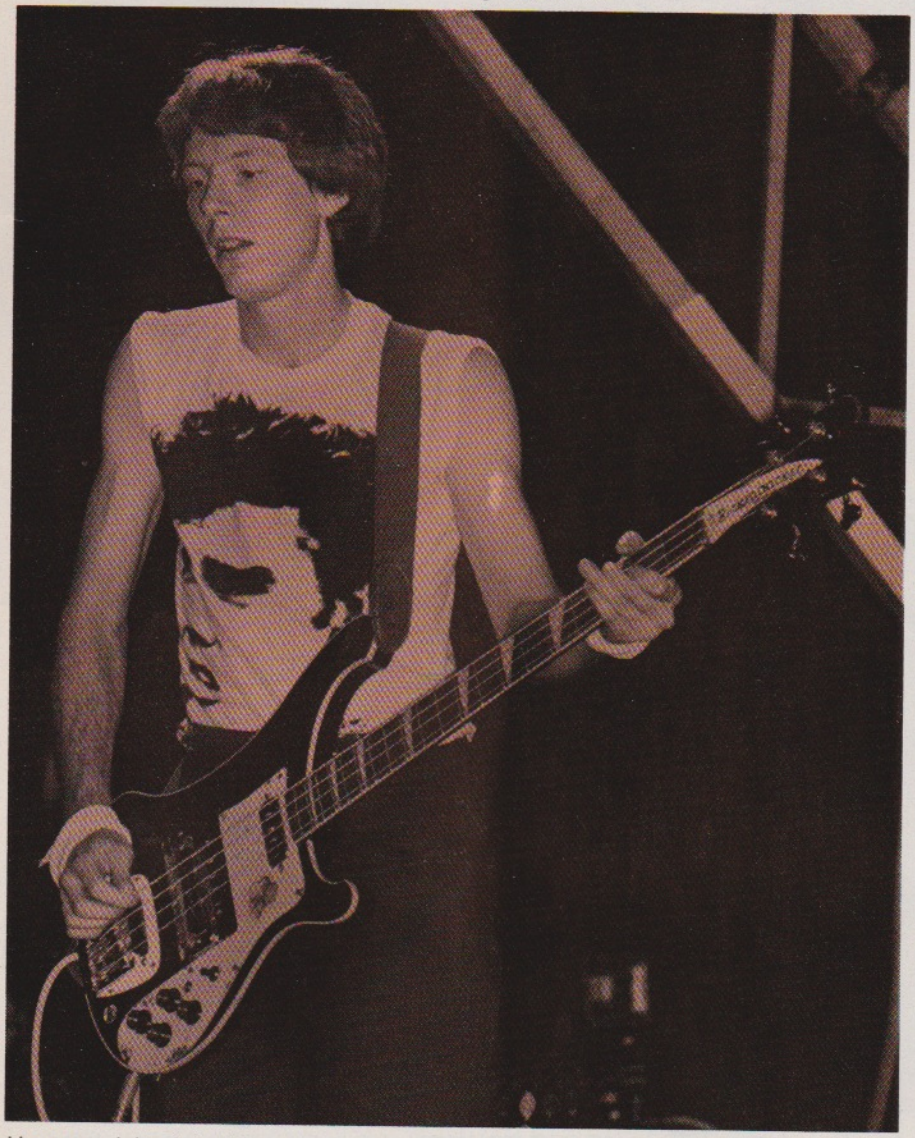
for like $350. And that was my front line bass until the pickups finally went out. Right now I've got a couple of Rickenbackers, and two of those new Guilds. The Guild is really easy to play. The neck is just a little bit smaller and very smooth. It's not a very pretty guitar; I really don't care for the shape at all, but it's so easy to play and it really sounds good. I'm trying to get some EMG pickups into my old Rickenbacker, then I'll have two front line guitars.



Ebet Roberts

Have you joined the high tech age?
Technology scares me because I don't understand it. For example, the wireless guitars. I once saw Sammy Hagar get out 50 yards into the crowd and his wires quit working. And I felt so bad for him. I know they don't quit like that now, because the technology has gotten better, but I still don't want to use one just because that shocked me so badly. I feel more secure with the cord coming out of the back of the guitar. There are some friends of mine in England in a band called Icicle Works where it's bass, guitar and drums and the singer wears one of those headset mikes. I prefer a microphone and a stand. I feel that the more gadgets you use the less human the music is. People go ape over toys and gadgets and you end up being Thomas Dolby instead of a rock 'n' roll guitarist. You can get a great sound, but then you start thinking, it's not me, it's the Peavey Corporation making a great sound. I want it to be me making that great sound.

Do you do a lot of practicing?
I'm ashamed to say that I really don't practice a whole lot of bass because it's not much fun to play bass by itself. What can you do? I play guitar a lot at home. I play bass once in a while to keep my fingers loose. The worst of it is you lose your callouses if you don't play. And when you go out on the road and you've got to play four nights in a row, your hand starts going. Bill has gotten to where he wears golf gloves because his hands look awful when he hasn't played or been on the road for a while. I knew a guy once who used to spray Lemon Pledge furniture polish on his strings so he could slide up and down easier. Didn't do much for the sound quality, but made it easier to play. I try to practice. We just got a piano, so I can play that now.

What's your strongest point musically?
I'm really good at elucidating someone's idea and turning it into music. I've been playing music all my life. I played in the high school marching band, jazz band, concert band. Bill and I were in a band in Macon that played a lot of r&b and top 40. Often Michael (Stipe) will try to get a suggestion across to Peter, and not being a guitar player, he can have trouble making Peter understand what he's trying to say. Since I've had theory and I've been in all these different bands, I can bridge the gap. So I can sympathize both with Michael not being able to get it across and with Peter not understanding. I'm really lucky in that I can hear things and get them down like I want to. When I hear a guitar line, a chord or something within a song, I'll hear a bass line in my head, and I've been playing enough to where I can translate that onto the bass itself. Now I find when I'm having trouble thinking of a bass line, less is more. If there's something you're really not happy with, just play the bare minimum and you can't go wrong.

How do you relate to the band's success over the years?
Nothing can compare to that first party we ever played. People enjoyed it, and we sat there with our mouths open the whole time 'cause we didn't have any idea that that would happen. With success comes the courage and the self-confidence to try to branch out. I don't think we would have had the courage or we might have felt silly trying to put horns and more strings on either of our first two records. Now we know enough about the studio that we can add strings and horns if we feel like it will help the song rather than making it look like you're trying to salvage a dead duck by adding some strings to it. The more comfortable and intimate you get with the studio and know what you're doing in there, then the more things you can do to add to your song. A lot of times there's a formula for success, overlooking the fact that while it may work for some bands it doesn't work the same for everyone. They always say you've got to have a gimmick; you've got to have an image; you've got to be marketable; you've got to go out and open for big bands in big arenas to get exposure, and then you've got to have a big name producer produce your record. And that's a huge load of crap. It does work, sometimes, but if you're good enough you can succeed on your own merits. ■

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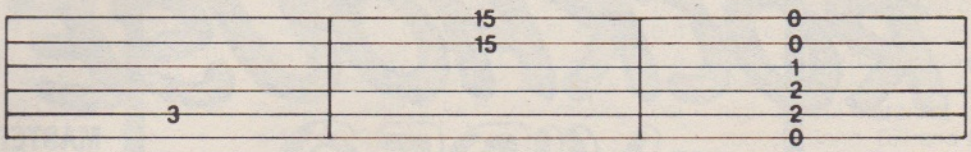
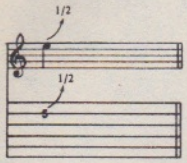
TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

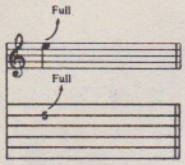


5th string, 3rd fret — *1st string, 15th fret, 2nd string, 15th fret, played together* — *an open E chord*

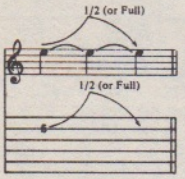
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



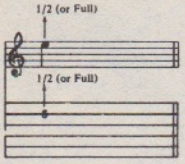
BEND: Strike the note and bend up ½ step (one fret).



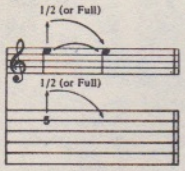
BEND: Strike the note and bend up a whole step (two frets).



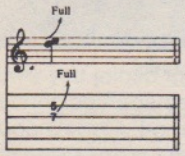
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



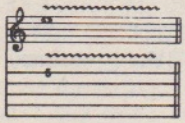
GHOST BEND: Bend the note up ½ (or whole) step, then strike it.



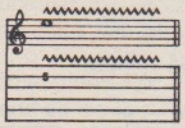
GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



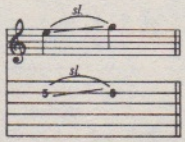
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



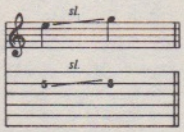
VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



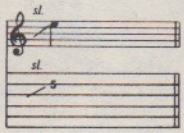
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



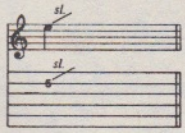
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



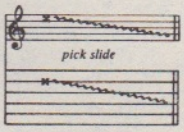
SLIDE: Same as above, except the second note is struck.



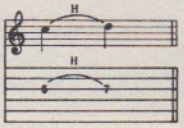
SLIDE: Slide up to the note indicated from a few frets below.



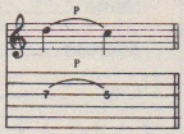
SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



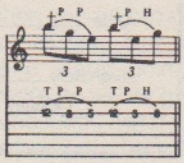
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



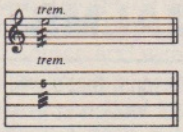
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



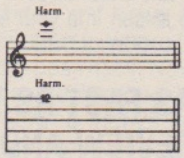
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



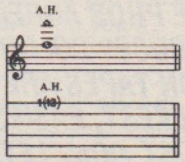
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



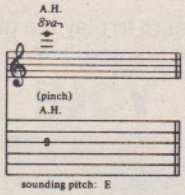
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



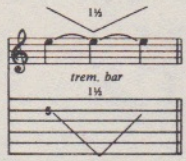
NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



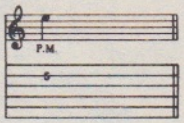
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



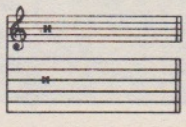
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



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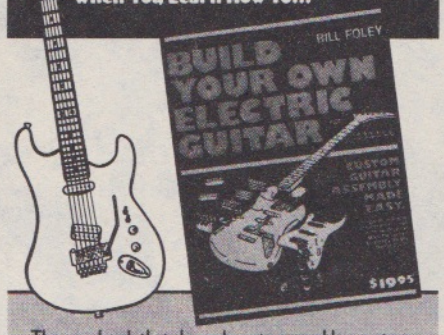

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BASS RETROSPECTIVE

by Wolf Marshall

Robert Minkin

The evolution of the modern rock bassist began with the birth of rock'n'roll itself in the 1950's. Borrowing liberally from blues shuffles, boogie woogie lines, hillbilly and western swing, as well as some light jazz and pop styles, bass playing in the new idiom reflected the energy, drive and aggressiveness of the incipient musical form.

Although early rock'n'roll bass work was largely relegated to maintaining C&W-influenced root-fifth chord tone relations or spelling out simple triadic cum scalar phrases (the essence of boogie woogie walking bass approach), the advent of the rock riff as an ensemble melody created a format in which the bassist could transcend the limitations of being a purely harmonic/rhythmic anchor. The bassist now could become part of the song structure, as often the linear nucleus of the composition was contained in the riff. Indeed, many of the greatest rock songs of all time are immediately recognized by their theme riff (ala "Sunshine of Your Love," "Day Tripper" and "You Really Got Me"). The riff generally found the guitar and bass stating this theme in parallel octaves, creating a duet sound. This is one of the absolute basics of rock orchestration. The riff style of tune developed from the blues. Blues and early rock'n'roll had a close relationship as the blues artists Chuck Berry and Bo Diddley (Chess Records) crossed over and influenced mainstream pop and rockabilly in the mid 50's. This fusion led to the birth of rock'n'roll. Similarly, artists such as Howlin' Wolf and Muddy Waters again inspired British rock a decade later, directly affecting the repertoires and approaches of the Rolling Stones, Yardbirds and Cream.

Perhaps the most significant bass player

from the period pre-1960, was Willie Dixon. He not only played and recorded with the influential blues/rock performers of Chess Records (Berry, Diddley and Waters), he also acted as business and organizational liaison between the artists and the label and was a gifted songwriter contributing numerous blues classics to the genre, including the pivotal "You Shook Me," recorded by both Led Zep and Jeff Beck, "Little Red Rooster," recorded by the Stones and "Spoonful," recorded by Cream. Willie Dixon represents probably the most important link between the blues and rock'n'roll.

Also in the mid 50's a jazz bassist named Monk Montgomery, Wes' brother and one of the Montgomery Brothers jazz combo, began to play the first electric bass on record (Fender Precision Bass) and in concert. His pioneering with the electric bass changed the course of contemporary music forever by establishing the sound of the new instrument as a viable and soulful alternative to the larger, bulkier, and often awkward acoustic upright bass, which was begining to prove itself ineffective against the louder and more powerful inclinations of the modern rock bands.

Following a period dominated by a plethora of instrumental rock combos and saccharine pop crooners, the vanguard of the British Invasion, spearheaded by the Beatles, re-energized the medium. By 1964 the Beatles were acknowledged to be far more than a fad. Bassist Paul McCartney combined impeccable melodic sensibilities and a compositional attitude within his contributions. Not content to merely paraphrase the rock'n'roll bass idioms to date, he practically reinvented bass playing by incorporating memorable independent melody lines and unusual ranges and phrasing ideas into the Beatles' material. Bass lines on tunes like "Paperback Writer," "Rain" and "Nowhere Man" became milestones and promoted further experimentation among bass players of the 60's. John Entwistle of the Who responded with ferocity in his aggressive and technical passagework in "My Generation," one of the first bass solos in the evolving rock form. The innovation reached a pinnacle when Cream exploded onto the music scene. Jack Bruce combined the jazz ideals and intricacies he had absorbed by way of Eddie Gomez and Scott LaFaro, with the visceral, electric British blues/rock which he and guitarist Eric Clapton and drummer Ginger Baker embraced. The prototype "power trio" of Cream became known at the first rock band to flaunt three virtuoso performers in the same group. His approach within this setting emphasized high-energy blues riffing, free-form improvisation not unlike modern jazz and a linear complexity unprecedented in rock. Bruce's pioneering along these lines provided the means by which countless bassists would elaborate on and meaningfully embellish the song structure throughout the 60's and well into the 70's.

This elaboration took the form of virtuosic but thoughtful explorations in the progressive art rock vein, as exemplified by the bass work of Chris Squire (Yes), Greg Lake (ELP) and John Wetton (UK, King Crimson). Their overall musicianship, wealth of ideas and level of technique allowed them to participate in the creation of this exciting new musical style shoulder-to-shoulder with guitarists and keyboardists.

Also in the mid 60's, the roots of funk were planted by soul and r&b bassists, particularly Duck Dunn (STAX: Wilson Pickett, Otis Redding, Booker T) and James Jamerson (MOTOWN: Supremes, Four Tops, Temptations). Their styles combined elements from blues and rock'n'roll from the 50's, as well as melodic invention in a McCartneysque sense. As rock and r&b became more interrelated, a more integrated sound resulted. Enter Larry Graham (Sly and the Family Stone, Graham Central Station) who founded the "poppin', thumpin'" slap style in the late 60's. This technique, based on percussive phrasing and ostinato-style lines, has since completely crossed over, inundating virtually every form of music, including rock, pop, jazz and r&b.

Who could forget the Boz Skagg's top 40 hit "Lowdown," with its trademark slap intro? This technique led directly to the formation of the funk school of bass playing as demonstrated by Francis Rocco Prestia (Tower of Power) and Louis Johnson (Brothers Johnson), who personalized and expanded the approach yet further. The slap-sound married with jazz in the bass heroics of fusion pioneers Stanley Clarke and Jaco Pastorius. Their singular styles expounded on the overt virtuosity of jazz improvisation, yet captured the energy and insistence of hard rock (ala Jack Bruce) and r&b. It was more timbral than previous bass playing as well, incorporating a variety of harmonics, chordal and textural nuances and exploitation of a wider sonic range. Their innovations and refinements influenced another school of bassists: fusion players like Abe Laboriel, Jimmy Johnson and Jeff Berlin. In the diverse approaches and settings of the modern rock bass virtuoso, the historical predecessors' contributions are once again skillfully blended with contemporary musical attitudes and applied to today's environments. Bassists like Geddy Lee, Steve Harris, Andy West and Billy Sheehan continue the traditions begun by Willie Dixon, Paul McCartney, Jaco Pastorius et al, while introducing new techniques, melodic developments and textural options which will keep the bass a vital and expressive instrument into the next century.

DISCOGRAPHY:

SUGGESTED LISTENING

1. WILLIE DIXON: Chuck Berry, Muddy Waters (misc) (Chess/Checker)
2. BILL BLACK: Elvis Presley *Sun Sessions* (anthology)
3. BOB BOGLE: The Ventures "Walk Don't Run"
4. MONK MONTGOMERY: Wes Montgomery "Easy Groove"
5. JAMES JAMERSON/CAROL KAYE: *The Motown Story* (anthology)
6. DUCK DUNN: Booker T and the MG'S "Green Onions," *Soul Men* (anthology) (Stax)
7. PAUL McCARTNEY: The Beatles *Rubber Soul, Revolver, Yesterday and Today*, Hey Jude, *Abbey Road*
8. JOHN ENTWISTLE: The Who *My Generation, Happy Jack, Live at Leeds*
9. JACK BRUCE: Cream *Wheels of Fire, Goodbye, Live Cream (vol. I & II)*
10. TIM BOGERT: Vanilla Fudge *Vanilla Fudge*, Beck Bogert & Appice *BB & A*
11. FELIX PAPPALARDI: Mountain *Mountain Climbing*
12. JACK CASADY: Jefferson Airplane *Crown of Creation, After Bathing at Baxter's*
13. GLENN CORNICK: Jethro Tull *This Was*
14. LARRY GRAHAM: Sly and the Family Stone *Greatest Hits*
15. CHRIS SQUIRE: Yes *Fragile, Close to the Edge*
16. GREG LAKE: ELP *Tarkus*
17. JOHN WETTON: UK *In the Dead of Night*
18. FRANCIS ROCCO PRESTIA: Tower of Power *Live and in Living Color*
19. STANLEY CLARKE: Return to Forever *Hymn of the 7th Galaxy, Romantic Warrior*, solo Lp: *Journey to Love*
20. LOUIS JOHNSON: BROS. JOHNSON *Look Out for Number One*
21. JACO PASTORIUS: solo Lp *Jaco Pastorius*, Weather Report *Heavy Weather, Black Market*
22. JEFF BERLIN solo Lp *Pump It*, Allan Holdsworth *Road Games*, Bill Bruford *Gradually Going Tornado*
23. GEDDY LEE: Rush *Permanent Waves, Exit . . . Stage Left, Power Windows*
24. STEVE HARRIS: Iron Maiden *Power Slave, Maiden Japan*
25. BILLY SHEEHAN: David Lee Roth *Eat 'Em and Smile*

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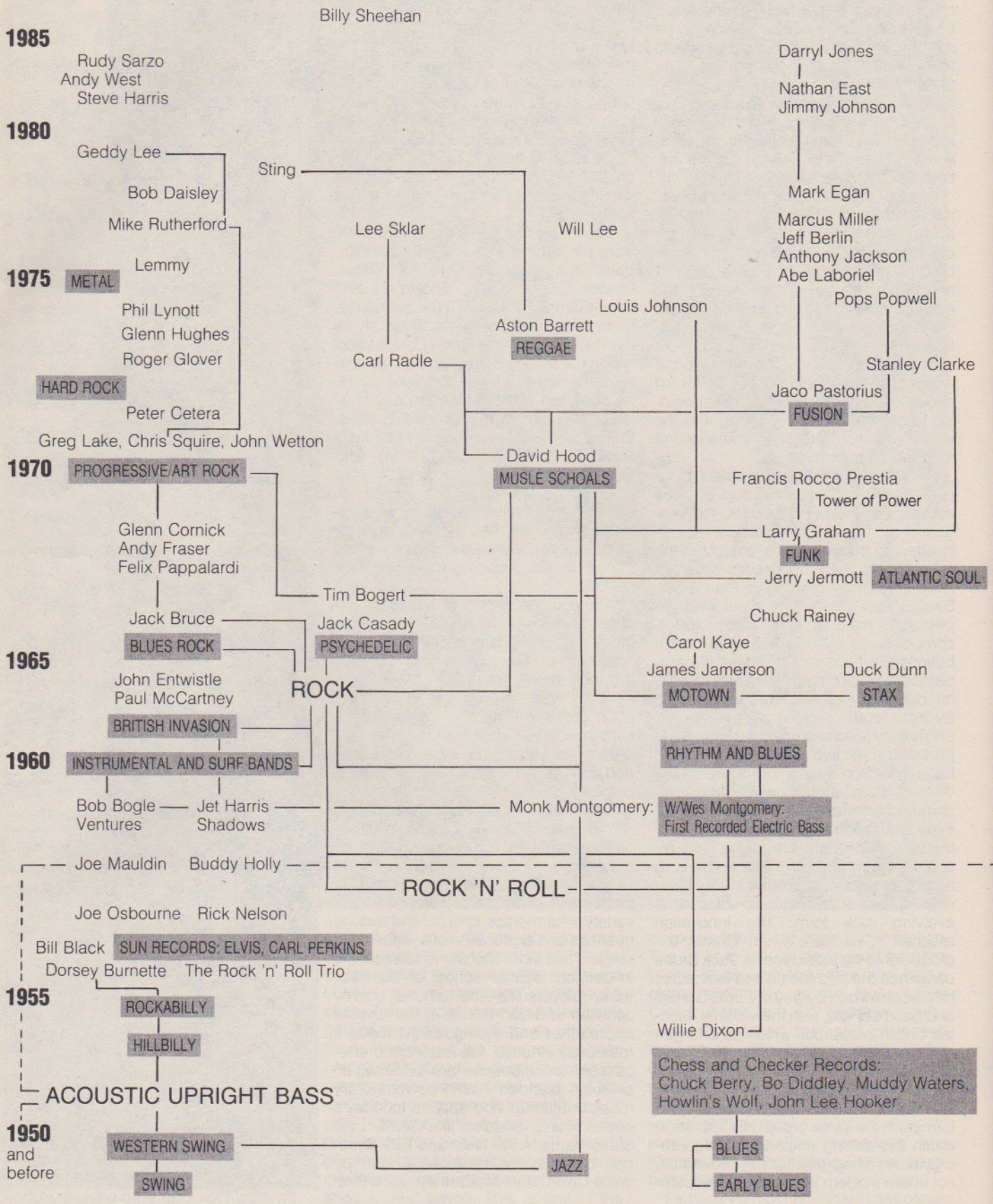
by Wolf Marshall



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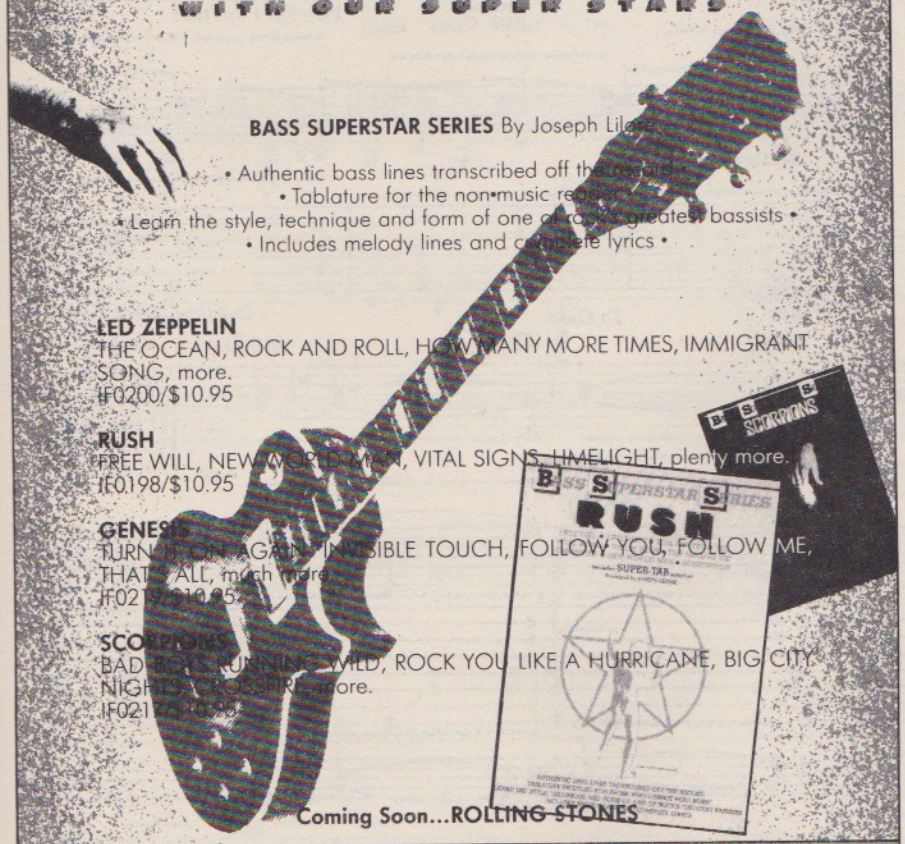

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(From the album WHEELS OF FIRE/RSO Records)

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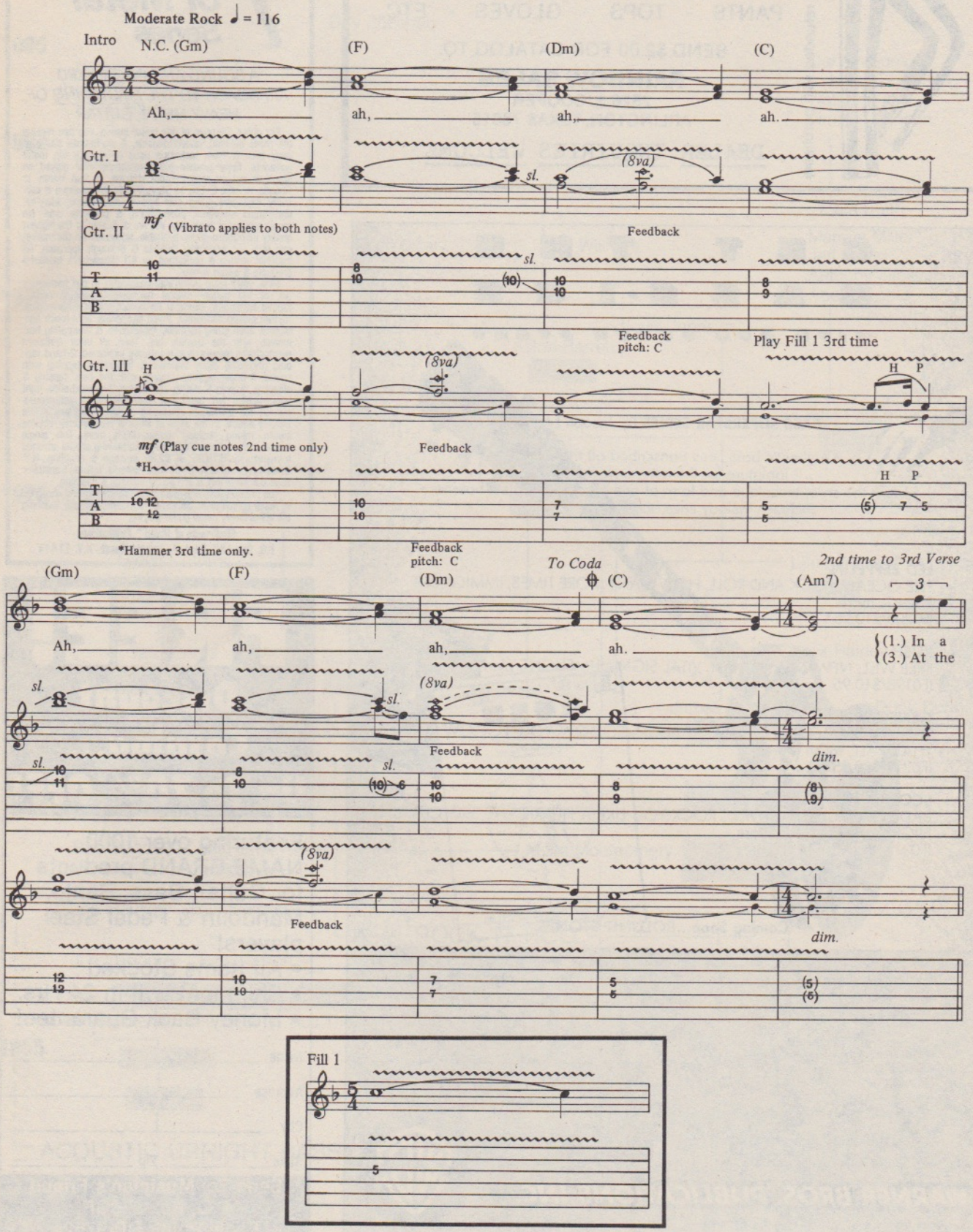

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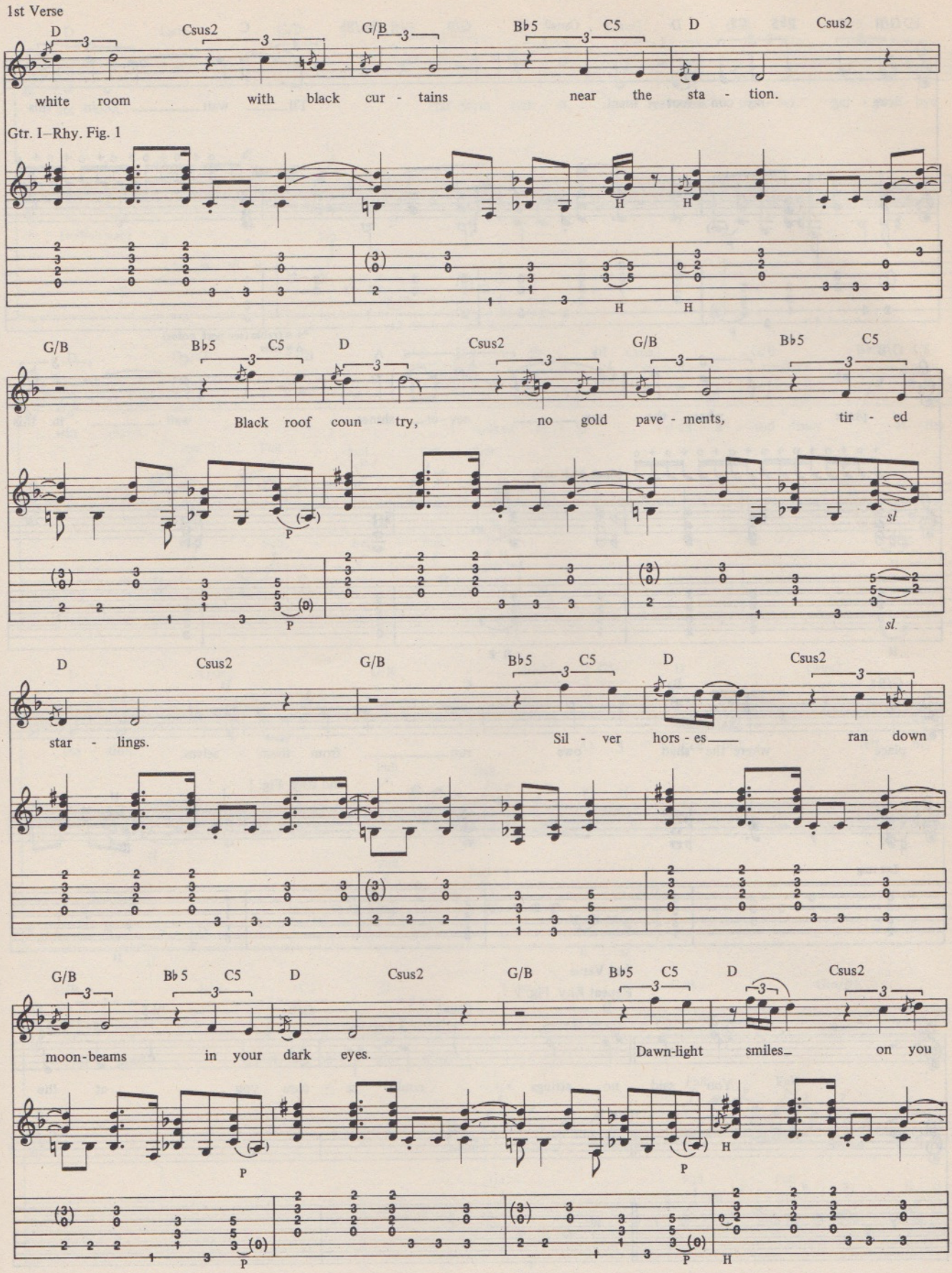
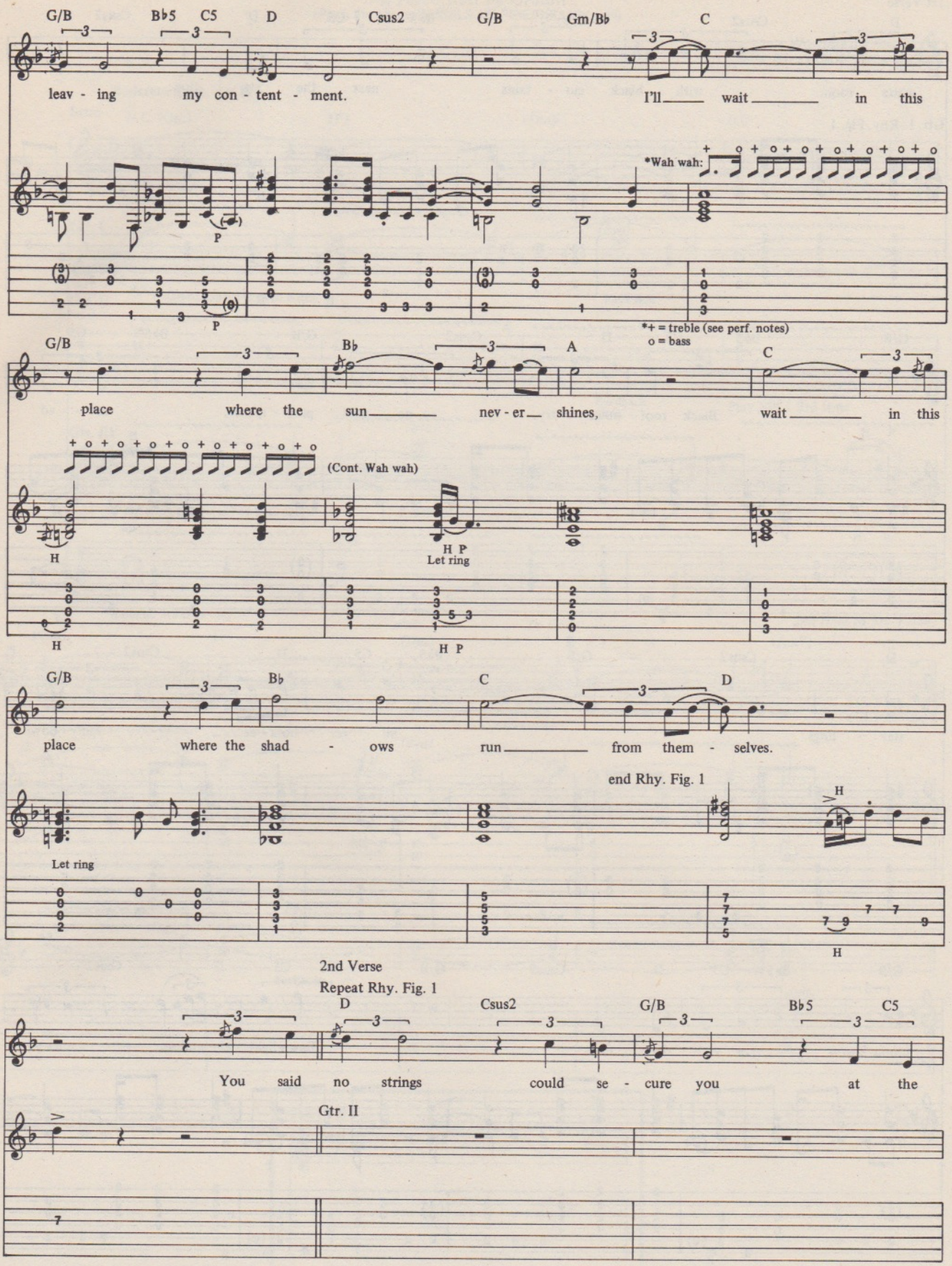
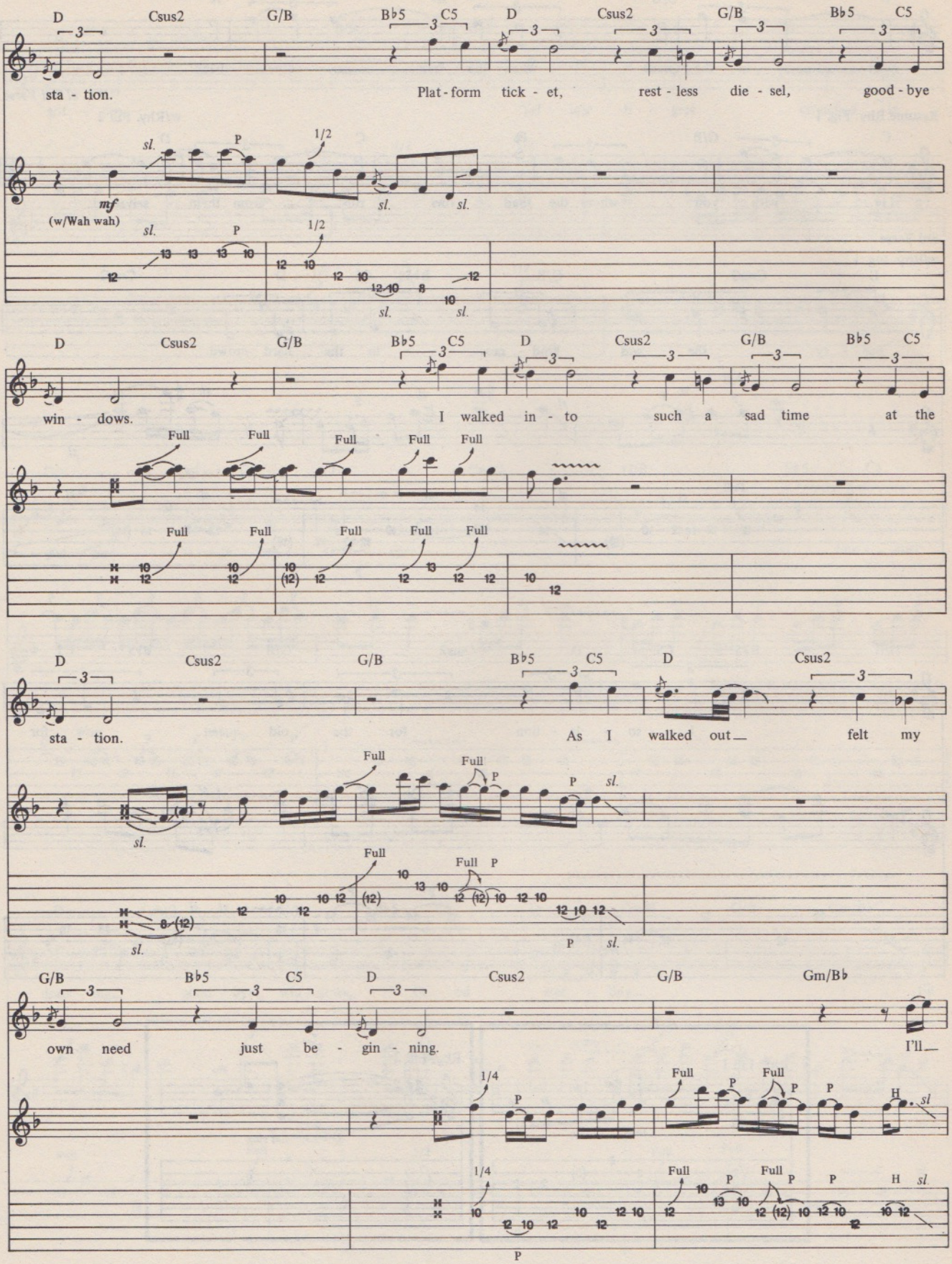
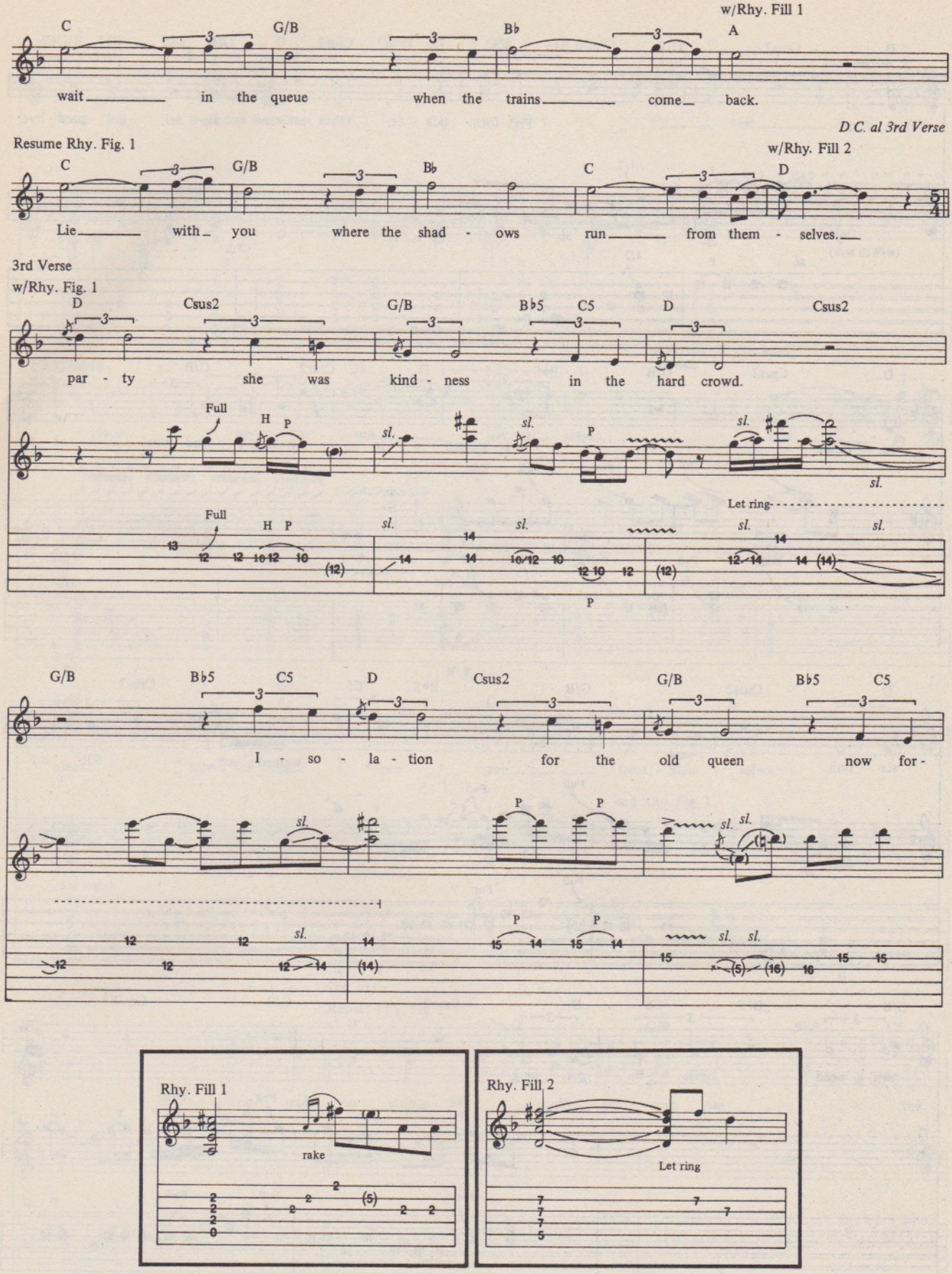
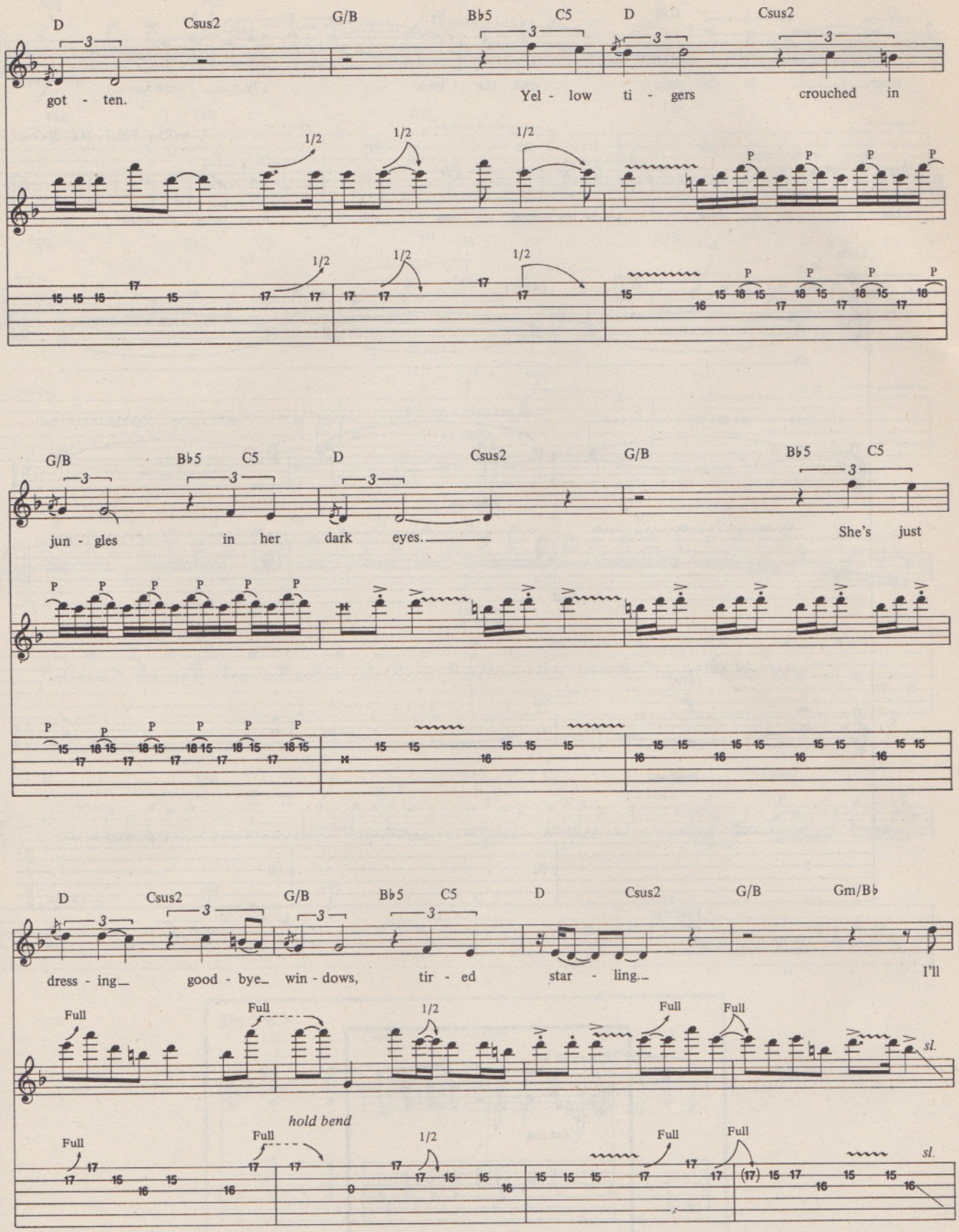

1st Verse
D Csus2 G/B B♭5 C5 D Csus2
white room with black cur - tains near the sta - tion.
Gtr. I–Rhy. Fig. 1
G/B B♭5 C5 D Csus2 G/B B♭5 C5
Black roof coun - try, no gold pave - ments, tir - ed
D Csus2 G/B B♭5 C5 D Csus2
star - lings. Sil - ver hors - es ran down
G/B B♭5 C5 D Csus2 G/B B♭5 C5 D Csus2
moon-beams in your dark eyes. Dawn-light smiles on you


G/B Bb5 C5 D Csus2 G/B Gm/Bb C
leav - ing my con - tent - ment. I'll wait in this
*Wah wah:
P
*+ = treble (see perf. notes)
o = bass
G/B Bb A C
place where the sun nev - er shines, wait in this
(Cont. Wah wah)
H
H P
Let ring
H
H P
G/B Bb C D
place where the shad - ows run from them - selves.
end Rhy. Fig. 1
Let ring
H
H
2nd Verse
Repeat Rhy. Fig. 1
D Csus2 G/B Bb5 C5
You said no strings could se - cure you at the
Gtr. II


D Csus2 G/B B♭5 C5 D Csus2 G/B B♭5 C5
sta - tion. Plat - form tick - et, rest - less die - sel, good - bye
mf (w/Wah wah)
win - dows. I walked in - to such a sad time at the
sta - tion. As I walked out felt my
G/B B♭5 C5 D Csus2 G/B Gm/B♭
own need just be - gin - ning. I'll
Full
P
sl.
1/2
1/4
H


w/Rhy. Fill 1
C G/B B♭ A
wait in the queue when the trains come back.
D.C. al 3rd Verse
Resume Rhy. Fig. 1
w/Rhy. Fill 2
C G/B B♭ C D
Lie with you where the shad - ows run from them - selves.
3rd Verse
w/Rhy. Fig. 1
D Csus2 G/B B♭5 C5 D Csus2
par - ty she was kind - ness in the hard crowd.
Full
H P
sl.
Let ring
G/B B♭5 C5 D Csus2 G/B B♭5 C5
I - so - la - tion for the old queen now for -
Rhy. Fill 1
rake
Rhy. Fill 2
Let ring


D Csus2 G/B B♭5 C5 D Csus2
got - ten. Yel - low ti - gers crouched in
1/2 P
G/B B♭5 C5 D Csus2 G/B B♭5 C5
jun - gles in her dark eyes. She's just
D Csus2 G/B B♭5 C5 D Csus2 G/B Gm/B♭
dress - ing good - bye win - dows, tir - ed star - ling. I'll
Full 1/2 sl.
hold bend

C G/B B♭ A

sleep in this place with the lone - ly crowd.

C G/B B♭ C D

w/Rhy. Fill 3 *D.C. al Coda*

Lie in the dark, where the shad - ows run from them - selves.

Coda

N.C. (C) (Am7)

ah.

(8va)

Feedback

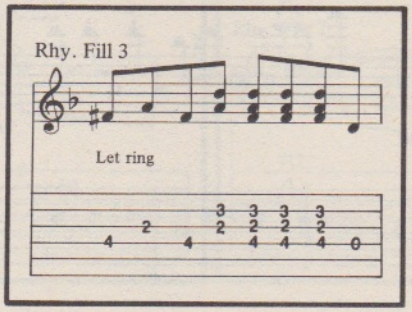
Feedback
pitch: B

(8va)

Feedback

Feedback
pitches: C

G



Outro
w/Rhy. Fig. 2 *(till fade)*

D Csus2 G/B B♭5 C5 D Csus2

(w/Wah wah) *f* Let ring

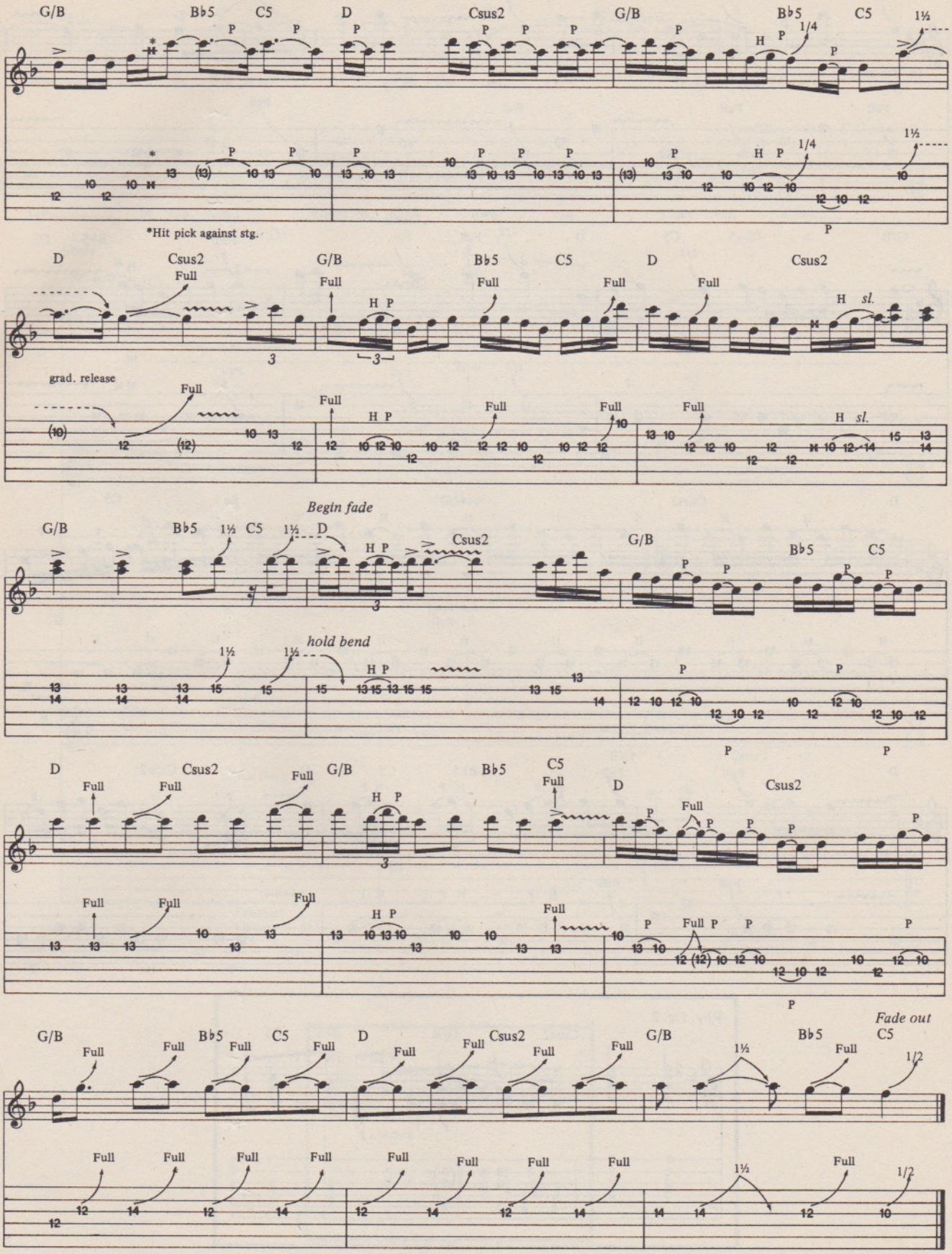
G/B B♭5 C5 D Csus2 G/B B♭5 C5

D Csus2 G/B B♭5 C5

D Csus2 G/B B♭5 C5 D Csus2

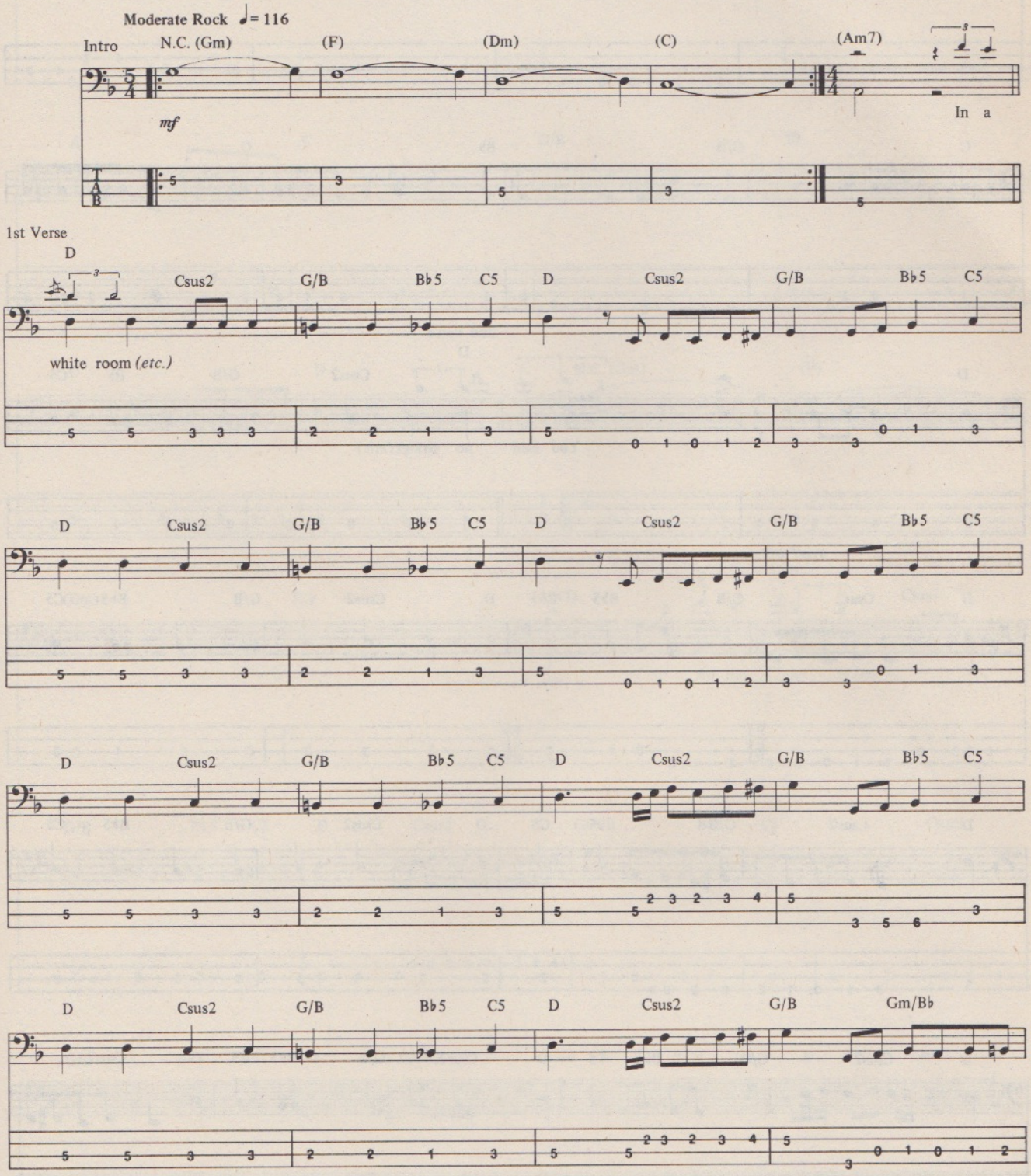
Rhy. Fig. 2

D Csus2 G/B B♭5 C5


G/B
B♭5
C5
D
Csus2
*Hit pick against stg.
grad. release
Full
Begin fade
hold bend
Fade out

BASS LINE FOR
WHITE ROOM
As Recorded by Cream
(From the album WHEELS OF FIRE/RSO Records)

Words and music by
Jack Bruce and Pete Brown



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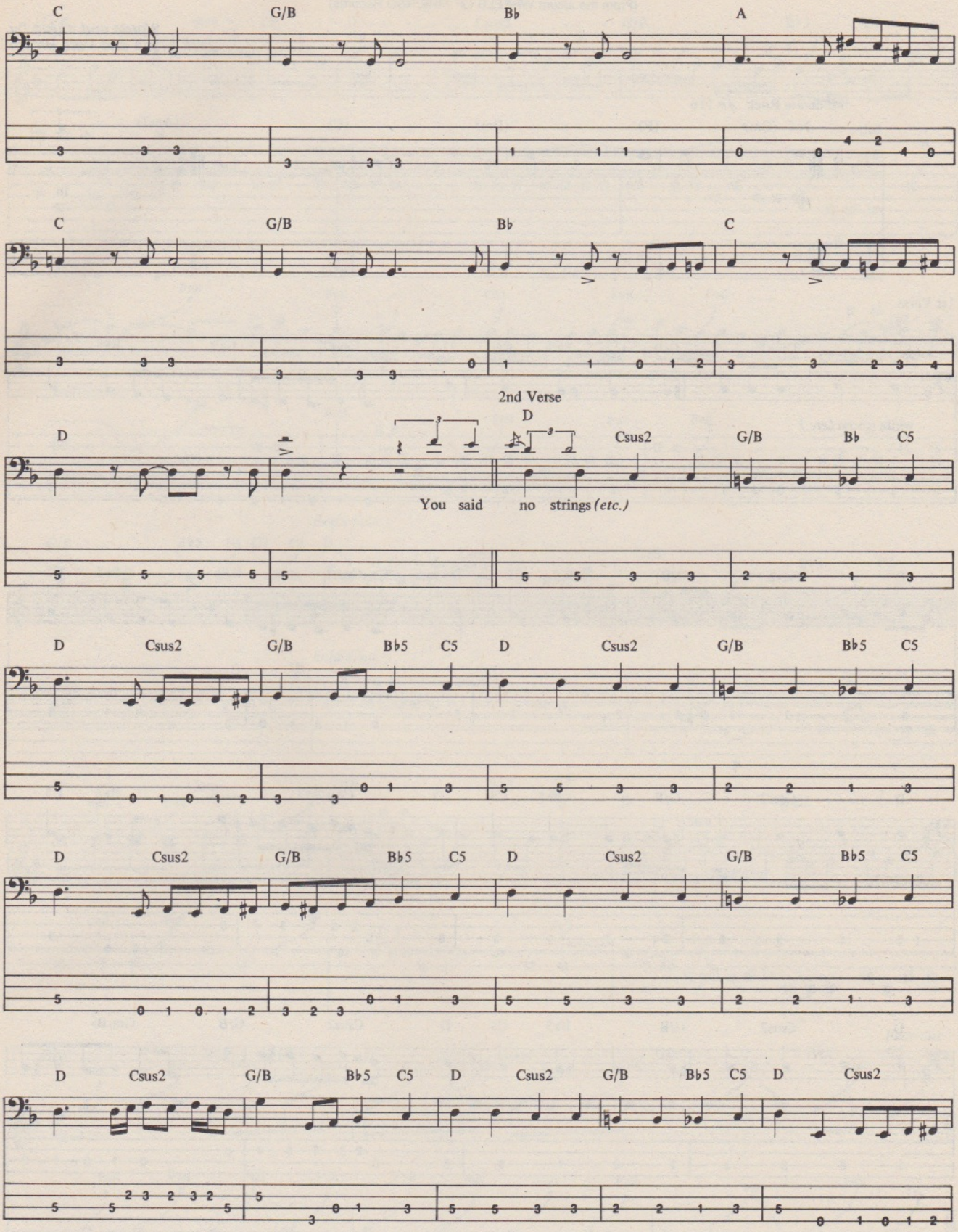
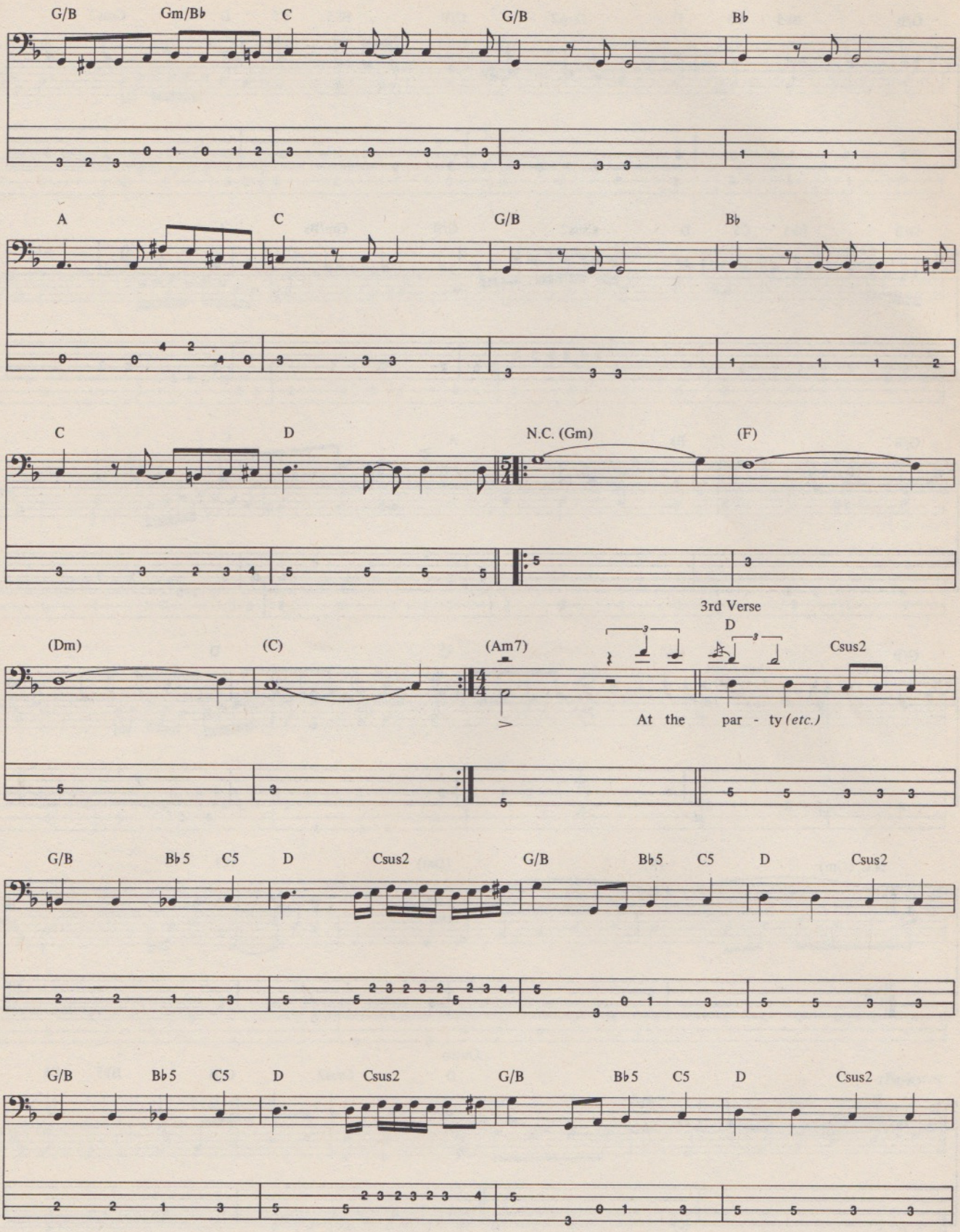
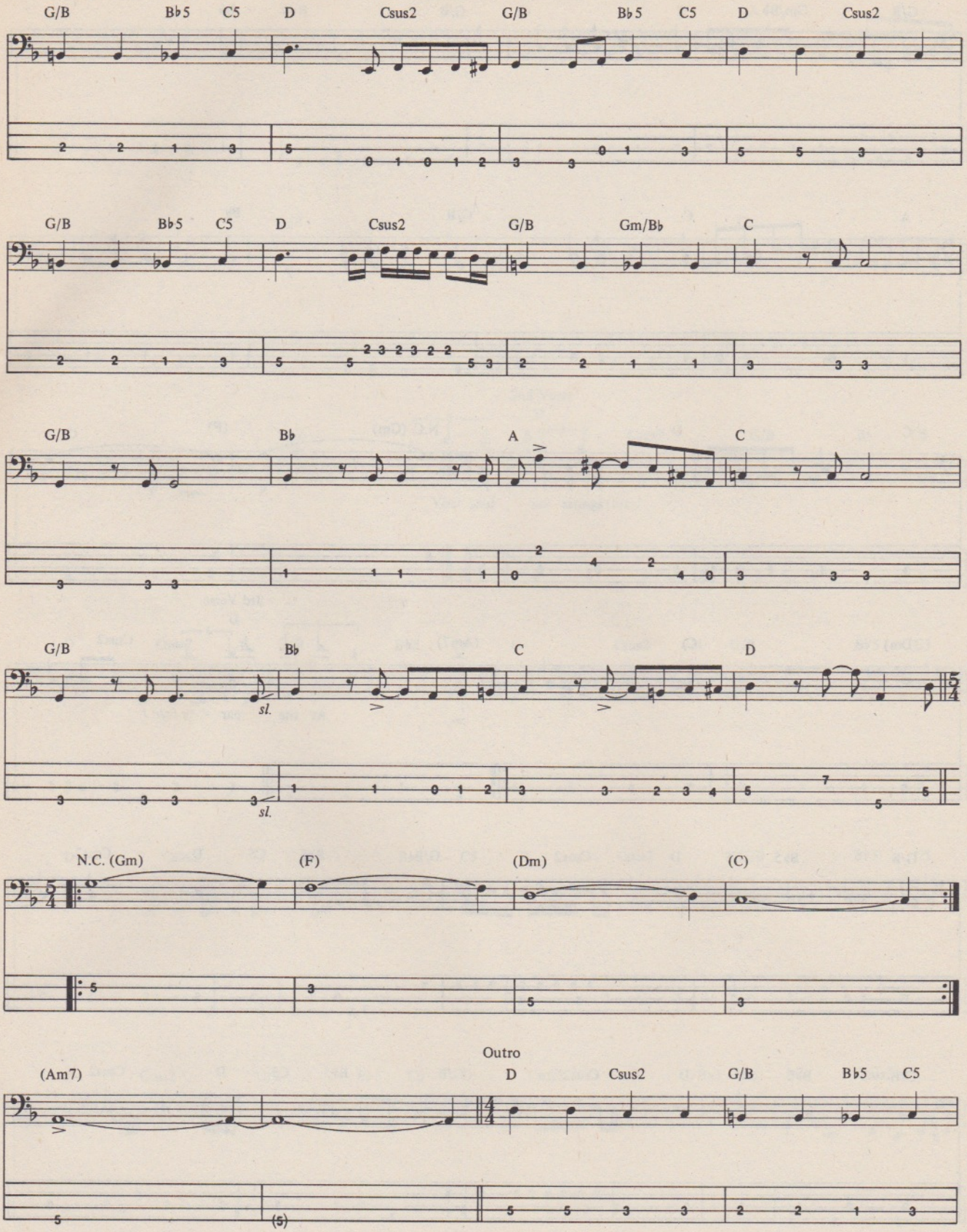
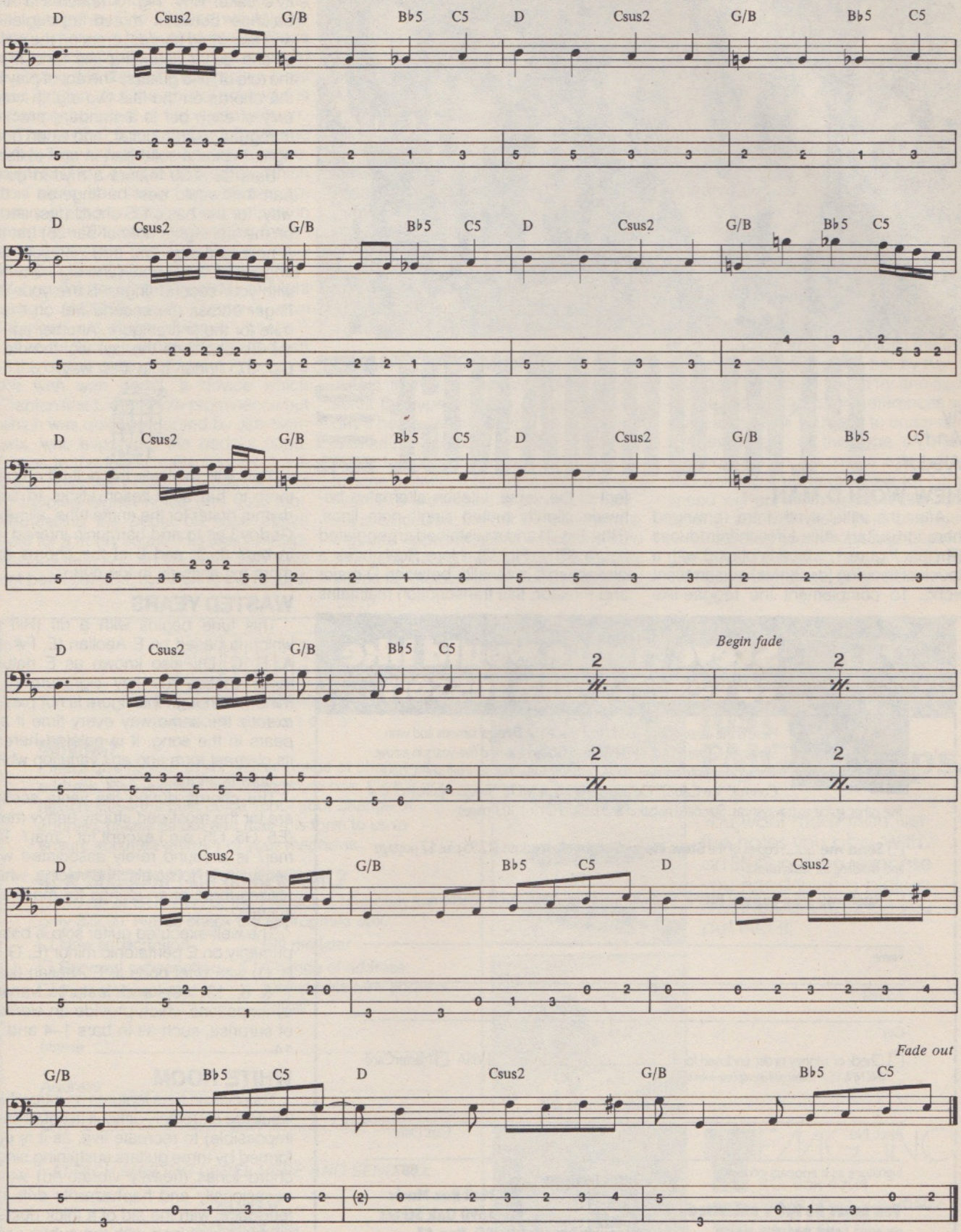

C G/B B♭ A
C G/B B♭ C
2nd Verse
D
D Csus2 G/B B♭ C5
You said no strings (etc.)
D Csus2 G/B B♭5 C5 D Csus2 G/B B♭5 C5
D Csus2 G/B B♭5 C5 D Csus2 G/B B♭5 C5
D Csus2 G/B B♭5 C5 D Csus2 G/B B♭5 C5 D Csus2


G/B
Gm/B♭
C
G/B
B♭
A
C
G/B
B♭
C
D
N.C. (Gm)
(F)
(Dm)
(C)
(Am7)
3rd Verse
D
Csus2
At the par - ty (etc.)
G/B
B♭5
C5
D
Csus2
G/B
B♭5
C5
D
Csus2
G/B
B♭5
C5
D
Csus2
G/B
B♭5
C5
D
Csus2


G/B
B♭5
C5
D
Csus2
G/B
B♭5
C5
D
Csus2
G/B
B♭5
C5
D
Csus2
G/B
Gm/B♭
C
G/B
B♭
A
C
G/B
B♭
C
D
sl.
sl.
N.C. (Gm)
(F)
(Dm)
(C)
(Am7)
Outro
D
Csus2
G/B
B♭5
C5


D Csus2 G/B B♭5 C5 D Csus2 G/B B♭5 C5
D Csus2 G/B B♭5 C5 D Csus2 G/B B♭5 C5
D Csus2 G/B B♭5 C5 D Csus2 G/B B♭5 C5
D Csus2 G/B B♭5 C5
Begin fade
D Csus2 G/B B♭5 C5 D Csus2
G/B B♭5 C5 D Csus2 G/B B♭5 C5
Fade out

PERFORMANCE NOTES

by Andy Aledort

NEW WORLD MAN

After the initial synth intro (arranged here for guitar), Alex Lifeson introduces Rhythm Figure 1, which is played with a touch of flanging (or chorus) and ambient echo. To complement the reggae-like feel of the verse, Lifeson alternates between slightly muted single-note lines, (Rhy. Fig. 1) and a sustained arpeggiated figure (Rhy. Fig. 2). Here Rush uses a distinct shift in tonality between D major and F major; this transcription maintains the key signature of D major for simplicity's sake. Rhy. Fig. 3 features a nice balance between muted arpeggiating and accented chords, creating the effect of one guitar sounding like (and filling the role of) two guitars. The act of playing the chords on the last two eighth notes only of each bar is a standard practice in reggae rhythm guitar, and when done right, makes a solid part in and of itself.

Bars 29 & 30 feature a rhythm guitar part that would best be fingered in this way: for the basic D5 chord (first struck on the last eighth note of bar 28) fret the A note (3rd stg., 2nd fret) with your first finger and the D note (2nd stg., 3rd fret) with your second finger. Barre your first finger across the second fret on the D note for the entire figure. Another tip: for the Bb chord on the last eighth note of Bar 37, finger it in this way:

This will facilitate the pull-off on beat three in bar 38. Lifeson sticks to solid rhythm guitar for the entire tune, allowing Geddy Lee to add harmonic interest, as in bars 4, 5, and 6 of the chorus and more expansively in the outro.

WASTED YEARS

This tune begins with a riff (Riff A) which is based on E Aeolian (E, F#, G, A, B, C, D), also known as E natural minor (notice the key signature of E minor). Although this figure is not played *exactly* the same way every time it appears in the song, it is notated here in its clearest form and any variation which occurs is slight.

The chords during the verse section are for the most part strictly heavy metal (E5, G5, D5, etc.) except for Cmaj7. The maj7 is a sound rarely associated with heavy rock. Notice also the voicing, which utilizes three open strings for maximum sustain.

The well-executed guitar solo is based primarily on E pentatonic minor (E, G, A, B, D) with brief nods to E Aeolian (bars 7 & 8, 13, 16), and features varying syncopations which provide an element of surprise, such as in bars 1–4 and 9–14.

WHITE ROOM

This classic tune features an intro which would be extremely difficult (if not virtually impossible) to recreate live, as it is performed by three guitars sustaining single chord tones (heavily vibrato-ed) which occasionally and haphazardly drift into feedback, with the aid of a thick dose of reverb. Combined with the subtle vocal harmony and the tuned percussion, not to mention the odd time signature of

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5/4, this section has a haunting quality that is totally unique. When performing this song live, Eric Clapton would play barre chords which encompass these single chord tones (which I recommend if playing this song with only guitar, bass and drums), but the sound achieved is a far cry from that of the studio version.

The rhythm figure behind the verse (Rhy. Fig. 1) features the chord movement of D to Csus2 to G/B to Bb5, which has since become a rock cliche, appearing either in bits or in its entirety in songs like "Over the Hills and Far Away" (Led Zeppelin), "While My Guitar Gently Weeps" (Beatles), "Let the Music Play" (Johnny Winter), "You Shook Me All Night Long" (AC/DC), and Clapton's own "Badge" and "Tales of Brave Ulysses."

The rhythm guitar over the second half of the verse (starting with bar 17) features the wah wah pedal, a device which Clapton first brought into prominence but which was quickly adopted by Jimi Hendrix, who expanded the pedal's capabilities to the fullest. Here Clapton basically rocks the pedal in a manner akin to tapping eighth notes with your foot, depressing the pedal on each eighth note for a trebly sound. His exact manipulations here and on the outro solo have not been notated, so listen to the recording and take notice of all the difficult rhythms he superimposes and how they relate to the rhythm of his lines.

Clapton's masterful soloing behind the verses is based primarily on the interweaving of D pentatonic minor (D, F, G, A, C) and D pentatonic major (D, E, F#, A, B), which is the essence of his style. All of his lines during the second verse are based on D pentatonic minor; for the third verse he begins with D pentatonic minor and then works his way into D pentatonic major (bars 6, 11–16). The outro solo features D pentatonic minor exclusively (plus some minor permutations). To me, the greatest things about Clapton's soloing are his smooth effortless feel, and his ability to spontaneously create beautiful, flowing melodies.

QUARTER TO MIDNIGHT

This tour-de-force guitar solo represents the type of thing expected of today's heavy metal guitarist (e.g., Warren DeMartini, George Lynch, Yngwie Malmsteen), as it features a free section for lone guitar pyrotechnics when playing live. Here MacAlpine is playing "freely," out of strict time; the bar lines and phrasings are approximations which will help with deciphering the barrage. The overall theme is "classical," a la J. S. Bach and Paganini, relying primarily on minor modes (more ominous than major modes). For example, bars 1–9 are based primarily on C Aeolian (C, D, Eb, F, G, Ab, Bb) modulating in bar 10 to the fifth mode of E harmonic minor (B Phyrgian♮3) spelled B, D, D# E, F#, G, A. This mode is used to a great degree by Paganini in his 24 caprices for solo violin. The second half of bars 11–15 features tapped major triads (A, G, F) working into A major arpeggios (bars 15–18), resolving to D/F# (bar 21). Notice the metronome approximation at bar 22; these pop up in the transcription, for those concerned with playing this piece at Tony's tempo. The next tapping segment (bars 22–34) is based on the 5th mode of G harmonic minor (D Phrygian♮3-D, Eb, F#, G, A, Bb, C). Lack of space prohibits me from analyzing the entire piece bar by bar, so I suggest to each of you to try and figure out the appropriate chord references and scale allusions if you wish to understand the "language" of this type of music. Playing through this piece a few times and working it up to (or close to) Tony's speed will provide a great lesson, presenting you with new (and old) ideas while building your chops and hopefully giving you insight into how to create your own heavy metal barn-burners. ■

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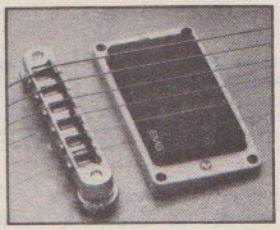
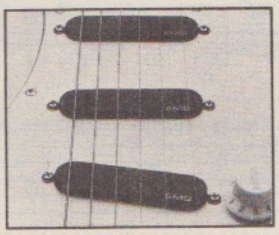
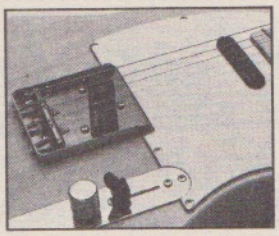
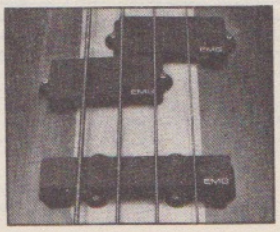

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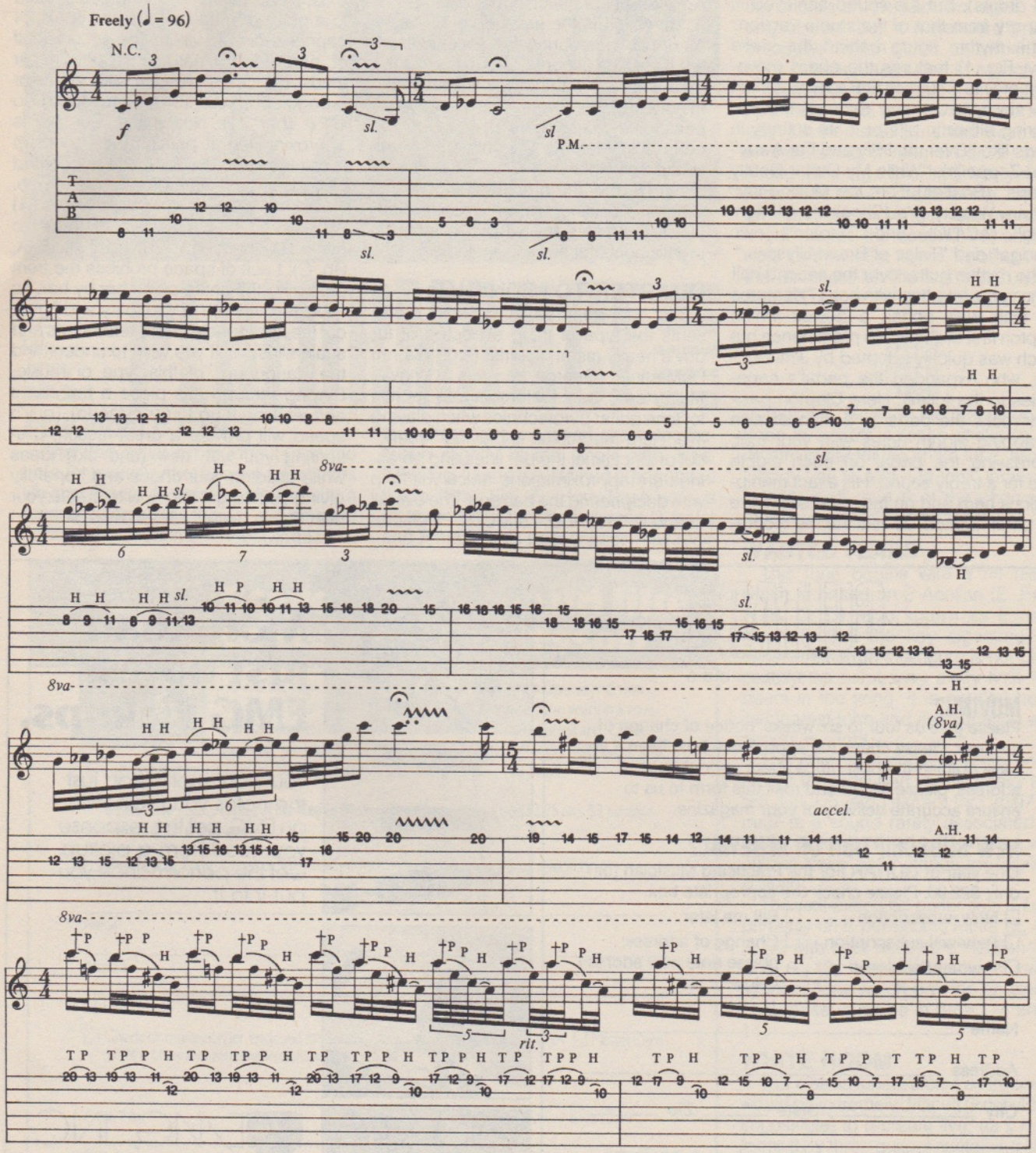
Tablature Explanation Page 62

QUARTER TO MIDNIGHT

As Recorded by Tony MacAlpine
(From the album EDGE OF INSANITY/Shrapnel Records)

Music by
Tony MacAlpine



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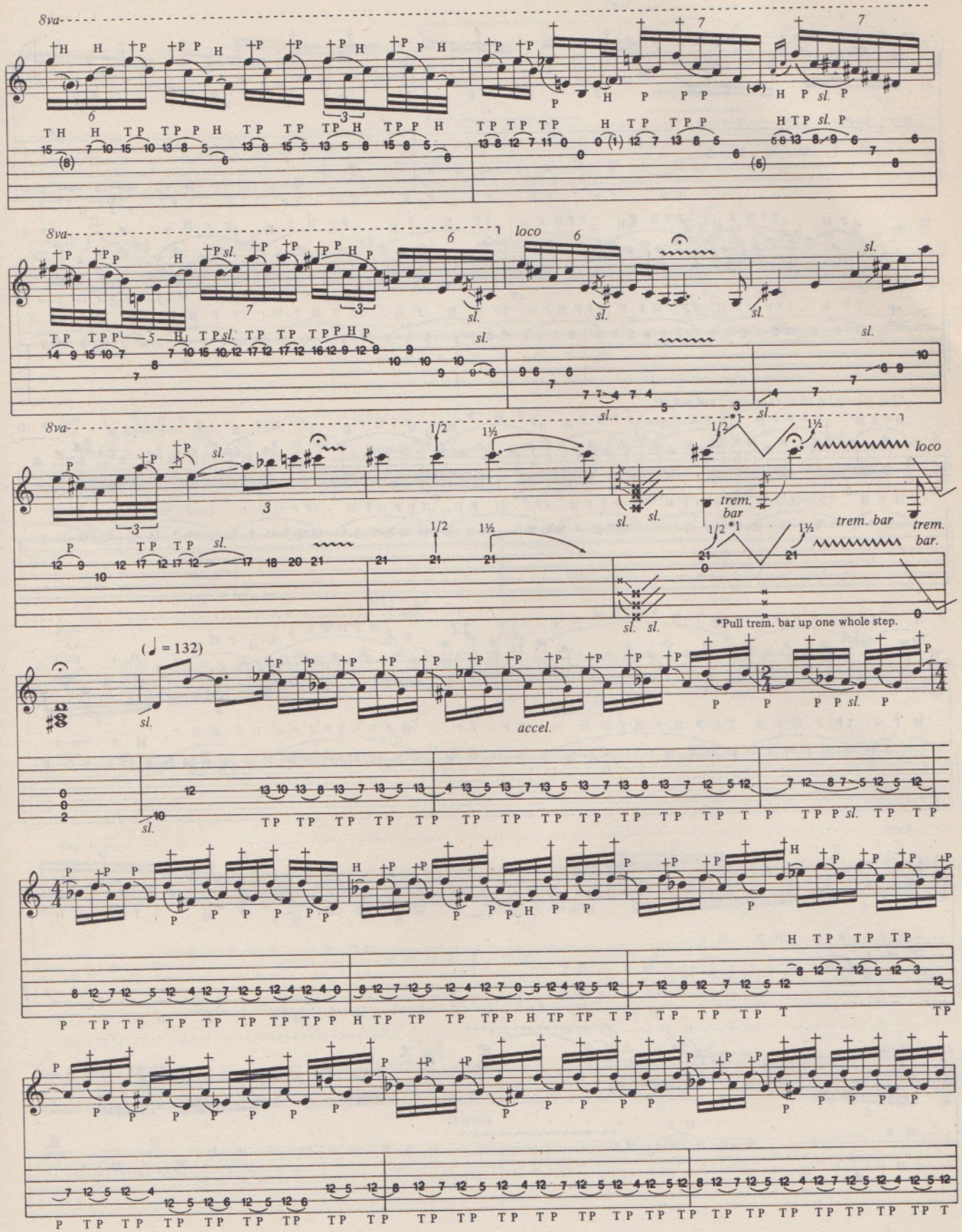
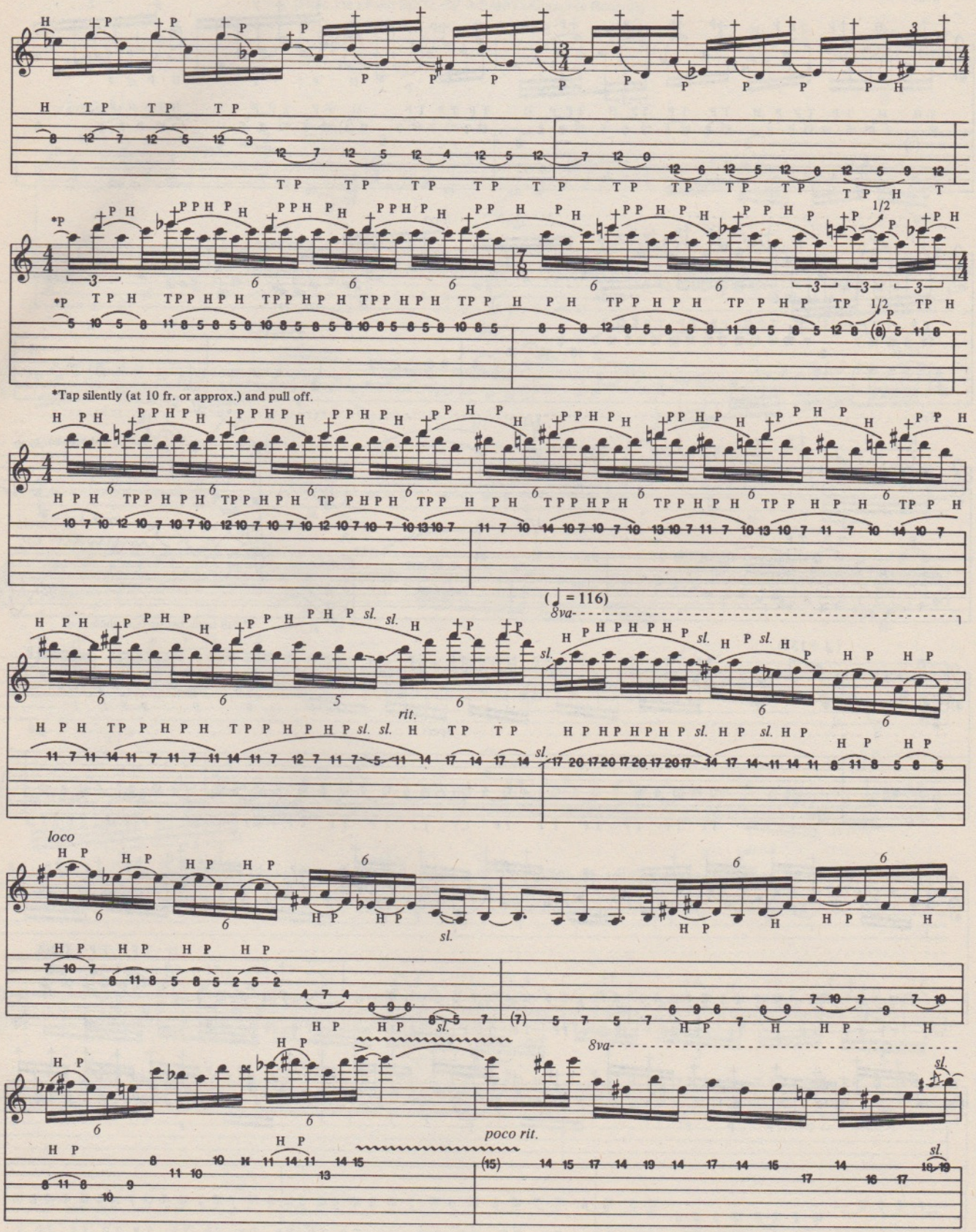
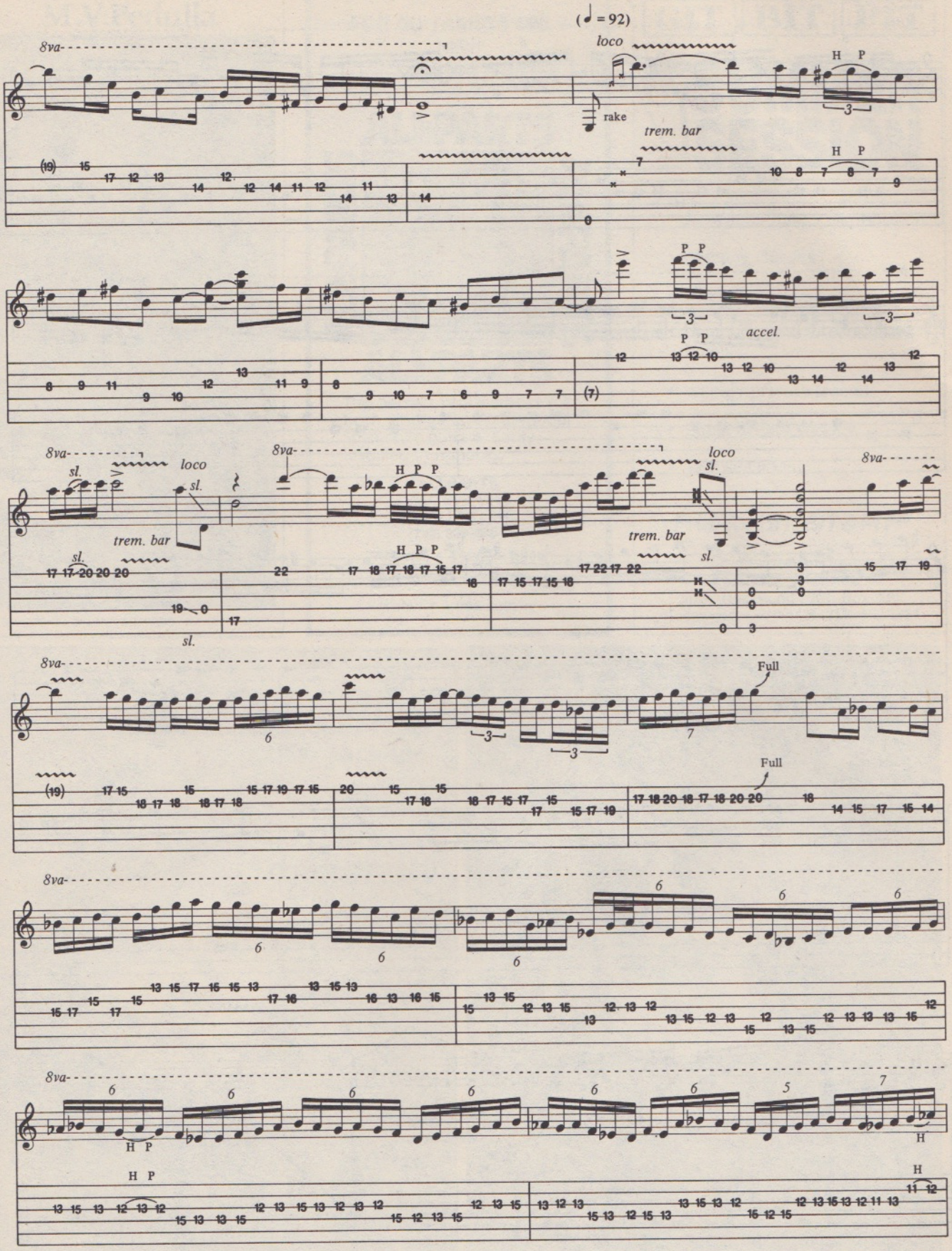
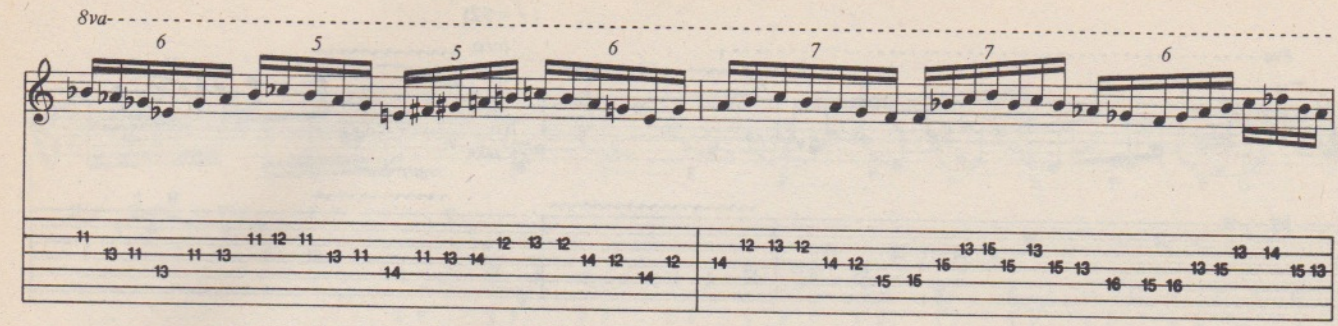
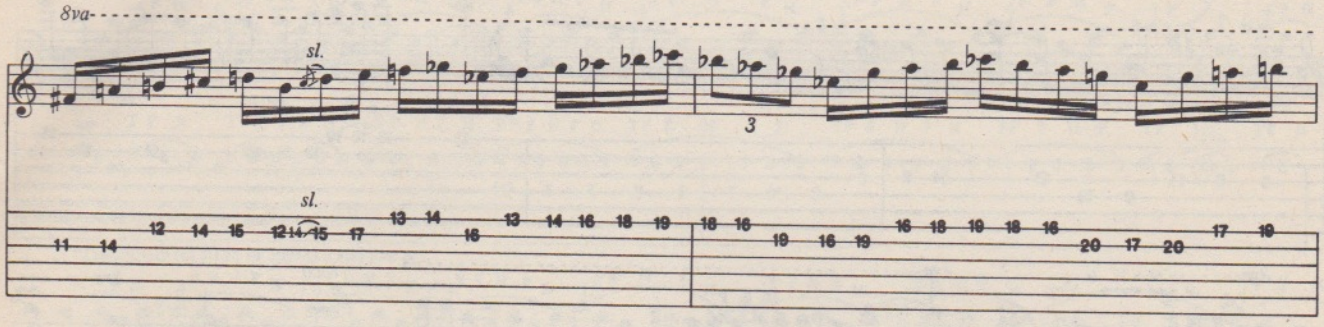
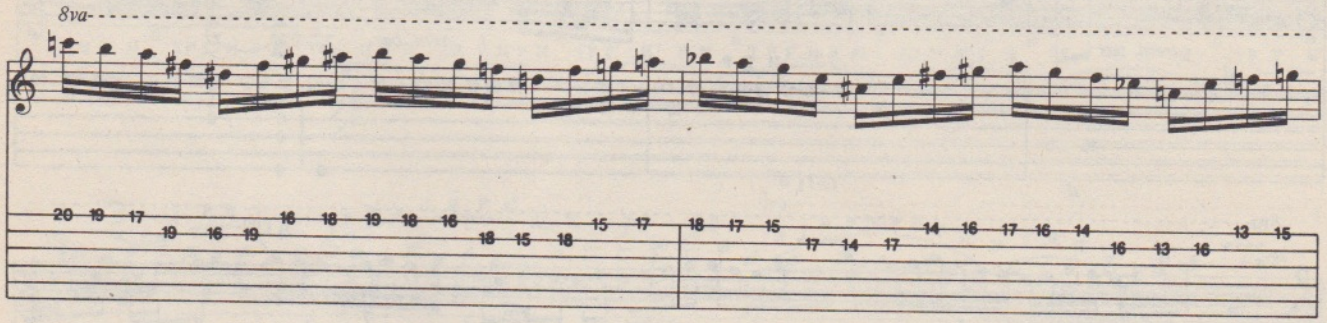

8va
loco
trem. bar
trem. bar
trem. bar.
*Pull trem. bar up one whole step.
(♩ = 132)
accel.

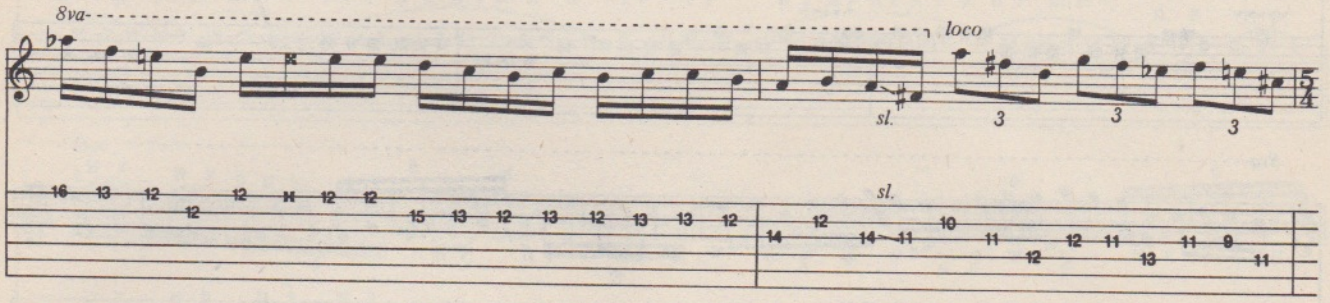

*Tap silently (at 10 fr. or approx.) and pull off.
(♩ = 116)
8va
rit.
loco
poco rit.

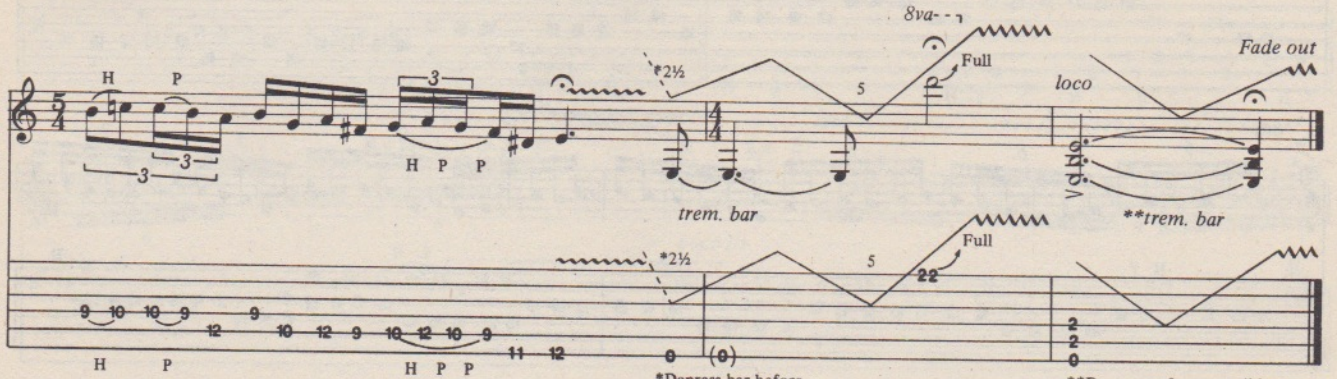

(♩ = 92)
8va
loco
rake
trem. bar
H P
P P
accel.
sl.
Full











*Depress bar before striking note.

**Depress as far as possible and release slowly.

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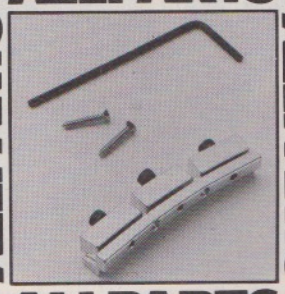

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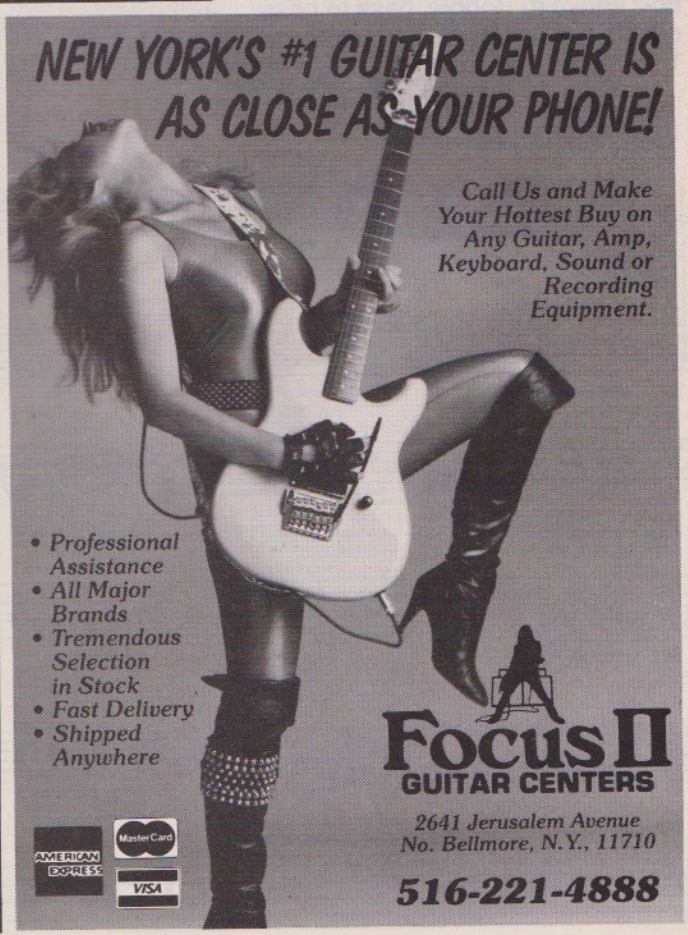

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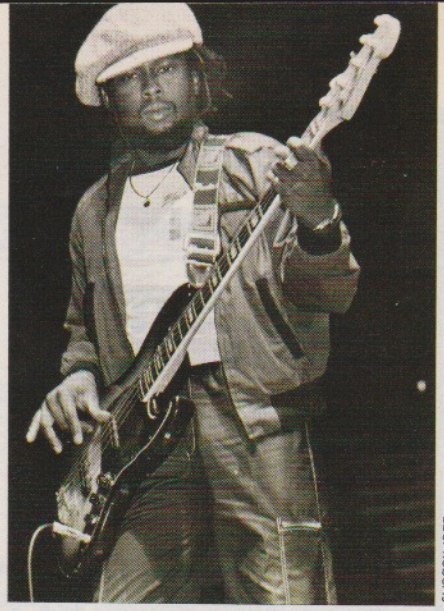
GROOVIN' IS EASY

by Andy Aledort

In the world of reggae music, groove is of the utmost importance and no one gives more meaning to the term than the groovemasters "Sly and Robbie" aka Sly Dunbar (drums) and Robbie Shakespeare (bass), reggae's most sought after rhythm section. Beginning his impressive career by playing with reggae giants Bob Marley, Peter Tosh, Bunny Wailer and Black Uhuru, Jamaican-born Shakespeare branched into the world of pop by playing with the Rolling Stones, Bob Dylan and Grace Jones. His deceptively simple style often weaves the syncopations of the keyboards, guitar and vocals with the straight-ahead beat of the drums, highlighted with 16th note accents on and off of the downbeat. GUITAR's Andy Aledort spoke to Robbie, bass to bass, during his tour with his new band, Taxi Gang.



Ebet Roberts

ROBBIE SHAKESPEARE

Has reggae changed a lot since you were young?

At first it was Ska, which was faster, with more of a jazz bass line (see Ex. 1), and then Rock Steady, which is more laid back, with a lot of bass (see Ex. 2). Then after that you had Rockers, which was started by Augustos Pablo and got more popular with Sly Dunbar. Then it built up from that. Now we just play sounds and do different tempos and see how it feels. We listen to the singer now and just play, instead of saying, 'This is Rock Steady,' or whatever. Over the years I've listened to a lot of American music instead of staying in the one bag in Jamaica. Me and Sly were the first to use synthesizers in reggae music and we got cursed for that. After that, everyone started using synthesizers.

How would you define dub?

After you lay down the rhythm track in the studio, with bass, drums, guitar, piano, organ and lead guitar, the engineer, while mixing it, brings the rhythm section in and out, leaving just the drums and bass most of the time.

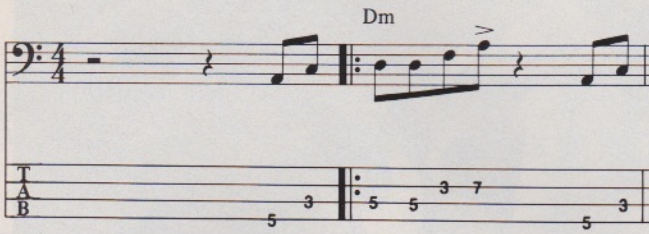
When you were young was reggae an accepted music in society?

When I just started playing, people used to say, 'You're playing that Rag sound.' Like, you're not playing the right thing. Only Rastas play reggae. They didn't have anything good to say about it until Bob Marley started getting big. But people who call themselves society people, if you would play them a Bob Marley record, they would say, 'Take it out of my house.'

Did you hear a lot of music when you were growing up?

When I was young we used to have a one channel system in Jamaica. They called it Radio Fusion. It was just this box and when you turned it on you got everything—the blues, rock 'n' roll, news. Instead of going out and buying a radio, you'd contact the radio station and get one of those. You'd have to pay money every month to use it. Everything was all

Ex. 1



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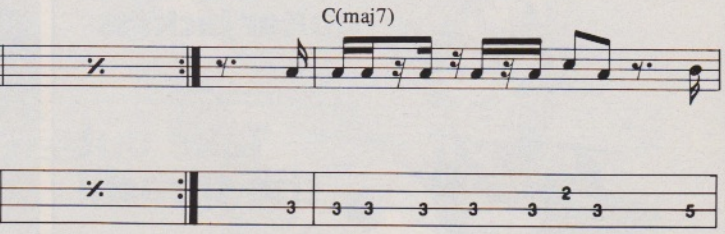

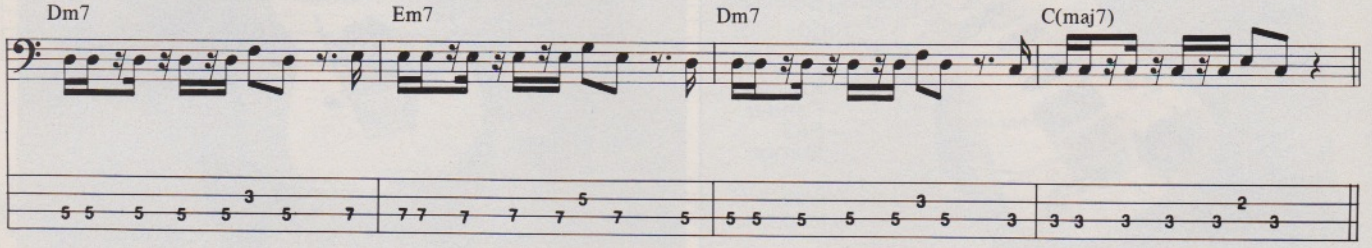

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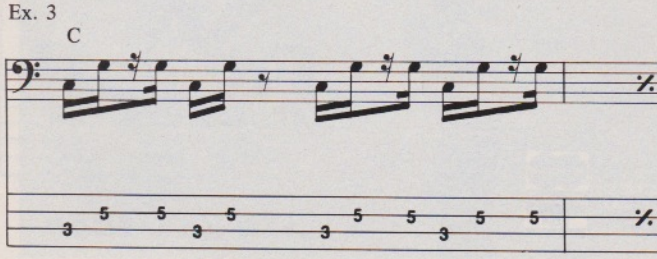
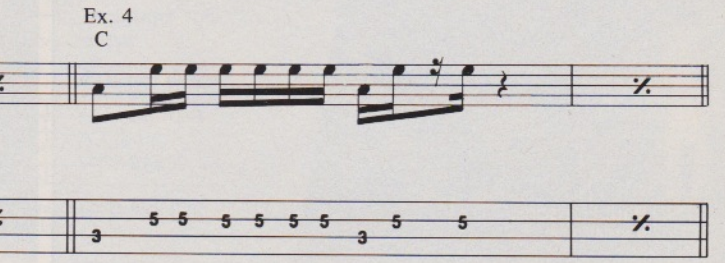


Ex. 4



on this one channel. I remember coming home every day and listening to that thing, because there was no television or anything. All the way through high school I used to bang on the piano in the music class. I couldn't play anything on it, but I would keep banging on it. I could read and write music but I couldn't play it. My older brother was a singer and he knew a couple of chords on guitar. I used to try building up my own phrasing. At that time I remember there was this one thing I could play that to this day can fit any song, any sound.

Is that on guitar or bass?

On bass. At that time I used to play the phrase on a six string acoustic guitar. (See Ex. 3). On every song I used to play that. You can play those two notes a lot of different ways. (See Ex. 4 & 4A.) And then there are three notes which you can turn any way. (See Ex. 5 & 5A.) Those were the notes I was stuck on much of the time. I wasn't mature enough to come up with new ideas.

Were you playing specific R&B tunes or just jamming?

I used to sit down by myself and do that on an acoustic guitar. We used to call it a box guitar. I remember seeing "Family Man" Ashton Barrett from the Wailers once, and they were rehearsing and I said to him, 'Hey, I like the way you play. I want you to show me how to play that thing.' He said, 'No I can't, because I'm just learning.' I said, 'Uh-uh, you couldn't be just learning and playing so good.' Later he came by and I was sleeping and he woke me up and said, 'Come, you say you want to learn? I gonna show you something.' He said, 'I just played these songs today.' He took up one acoustic guitar and gave me one. He showed me this line. (See Ex. 6.) I'd play that for hours. Here's another. (See Ex. 6A.)

On many of these bass lines that you're playing the accent, the first bass note that you hit is coming in on the 16th note right after the downbeat. What makes it real effective is the tension and release between coming in on the upbeat and coming back right with the bass drum on the downbeat. Were you thinking about playing off the drums when you first started playing?

No, in Jamaica it's more like a feel. You don't think about the counting.

Do you use any unusual bass techniques, like slapping?

I don't really know it that well. I don't feel a bass should be played that way. A bass should sound like a bass and a guitar should sound like a guitar.

What's your favorite set-up for a reggae bass sound?

Most of the time I just go direct from the bass. On stage I use the bass amplifier just as a monitor. I use a Fender Jazz bass with Dean Markley medium gauge flatwound strings—the older the strings, the more solid the sound.

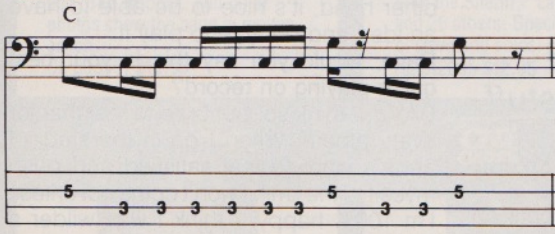
Because you're a spontaneous player, you don't play the same line, and that's what makes the music alive.

Right, I say it's like me. I'm unpredictable. I play it backwards. I don't play it straightforward; I play it in reverse order. Most people say I play jazzy lines. I try and play so that if you take the rhythm section out and leave only the bass, you can dance to it. And that's the way Sly plays drums. If you take everything away but the drums, it's danceable. In the studio sometimes I end up playing five or six lines for the one sound and when I finish I listen back to it and pick one or two and bring them together. With Sly and me we listen to a song, run it down once and take it. If you keep going over and over rehearsing it you lose that feeling and it ends up sounding mechanical. You start knowing the sound too much and you find that you can't change this here and you can't put that there and nothing is magical about it anymore.

Are you looking to do different things musically with Sly & Robbie and the Taxi Gang?

The Taxi Gang is really Dean Frazier and the trombone player. It can be any guitarist or keyboard player. More or less I'm thinking of something different in music. I'm a musician, right, and I'm not going to be like some musicians who say, 'I'm a jazz musician' or 'I'm a reggae musician' or 'I'm a blues musician.' I'll play anything once it's music. ■

Ex. 4A



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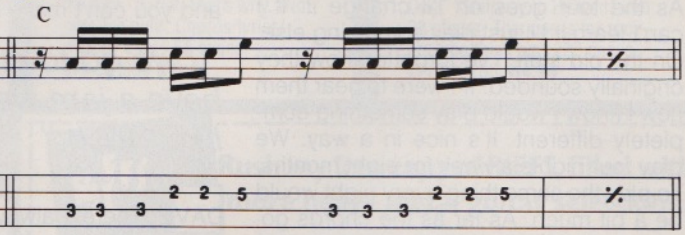
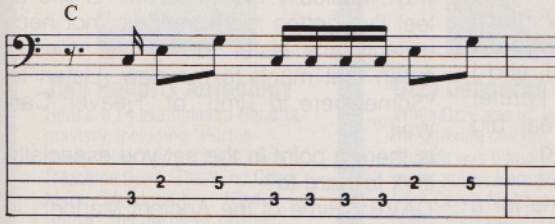


Ex. 5A



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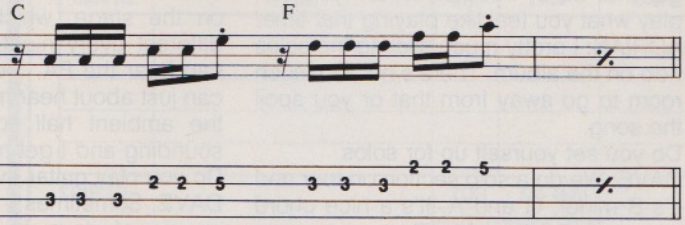

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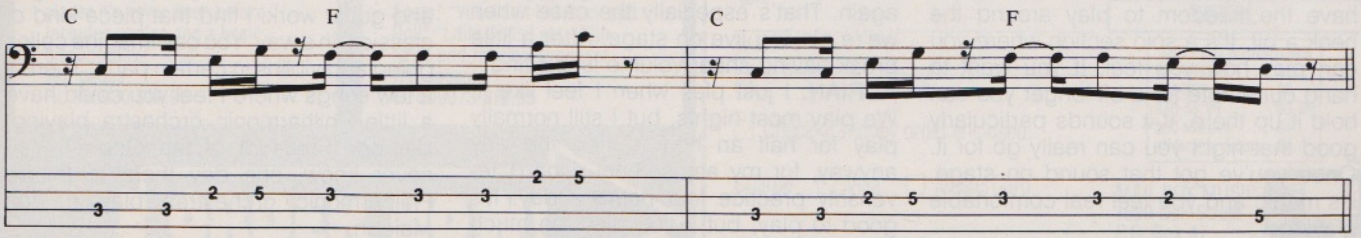

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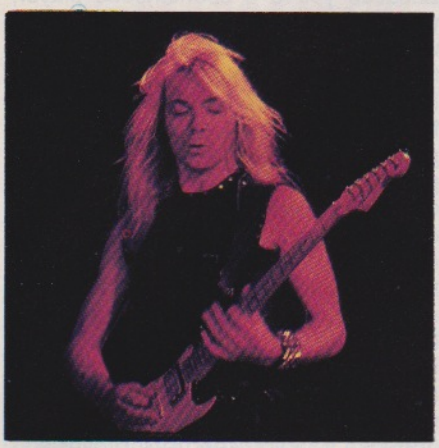

is very defined in my head when I walk in, and then you begin thrashing about and your ears go a bit and it gets kind of foggy. Quite a lot of times I won't be too sure about the sound but I'll get used to it and think it's great.

DAVE: The great thing about the studio is it's there to be used. I go in and go through a solo from beginning to end, like it and want to keep it. Then sometimes you put a couple of solos down and punch in a bit here and there. You can capture the best. I'll drop in for solos. Say I've got three solos down, I'll use a bit of that, a bit of this and a bit of that. I'll stick them all together and throw them on.

Will you try and learn that solo?

DAVE: I've got to, especially when we start the tour. I'll sit down and learn it. As the tour goes on I'll change it. If I can't learn it I'll just play something else. On the old stuff, I've forgotten how they originally sounded. If I were to hear them now I know I would play something completely different. It's nice in a way. We play four nights a week for eight months. To play the same thing every night would be a bit much. As far as the chords go, you play the song, but for the solo you've got that bit of freedom where you can play what you feel like playing that time.

ADRIAN: I pretty much stick to the solos I do on the album. There's not too much room to go away from that or you spoil the song.

Do you set yourself up for solos

DAVE: We do a solo section on tour and it's B minor, G and A. It's a nice chord sequence to play over. Then we go over to F#. We flow through a few keys to have the freedom to play around the neck a bit. It's a solo section where you can play how you feel. If you want to hang out a note for a bit longer you can hold it up there. If it sounds particularly good that night you can really go for it. Once you've got that sound on stage, it's magic and you feel real comfortable playing.

ADRIAN: What's behind a solo can make it, especially if you can bounce off different chords. That's one thing about Michael Schenker's playing. He plays off of real nice chords structures. He doesn't have to play a load of notes, but it's musical. B is quite a nice key to solo in, or C#. You've got your usual A's and E's.

I was impressed with the solo section because I didn't feel that either of you were trying to be flashy with your playing.

ADRIAN: We constructed it to be melodic rather than manic. There is a bit of manic at the end. Plus I think the rest of the show is pretty fast-paced. As much as the guitar solo is a change of mood, it's also another little piece of music.

How do you compensate when the sound is not good?

ADRIAN: Some nights you get a great guitar sound echoing away and it's really easy to play. Sometimes it's dead. When you get a good sound and everyone is happy with what they're playing, that's what makes it. We fly a lot of PA above the stage. We've got sub-woofer speakers all along the bottom. We've got two stacks at the side. As far as the arenas go, we do as much as we can to get it so it's playable. We've got huge amounts of sidefills. We've got two blocks of apartment buildings on either side of the stage. We've got two stacks purely for vocals. We've got two stacks on the side of that for drums. Nikko is way up on a riser and you can't really hear him too well. Every night is different. Sometimes it's great and other times it's just playable and you can't make it great.

"If we go to clubs and have a jam we'll play stuff like "Tush."

—Dave Murray

DAVE: There's always certain spots on the stage where it sounds better than others. What I'll do is find the best spot on the stage, which it's pretty much different every night. I'll stand where I can hear the PA, the hall sound, and I can just about hear my backline. I prefer the ambient hall sound. It's real big sounding and I get more inspired.

Do you play guitar every day?

DAVE: Sometimes I leave it alone for a couple of days or a week. It's nice, because it's refreshing when I pick it up again. That's especially the case when we're playing live on stage. After a little break having sheer volume is exciting.

ADRIAN: I just play when I feel like it. We play most nights, but I still normally play for half an hour during the day anyway, for my amusement. I don't feverishly practice four hours a day. It's good to play, but if you play too much you might get fed up with it. A lot of people say the same thing. They leave it for a while, come back and it's a lot more fresh. Like if you go fishing, say, you might just come back and pick up the guitar and come up with a riff because you haven't played for weeks.

Adrian, I know that this album features the first songs you've ever written alone. Do you approach a Steve Harris song differently than one of your own?

ADRIAN: Steve's songs are very fast, so they're quite a challenge. The songs I write usually have a different kind of tempo and groove. It gives me another little avenue to go on and play different stuff. With his songs I listen to what he shows me. Instead of steaming right in and playing exact chords, I try and hang back a bit and pick out a line over what he's playing. A song like "Heaven Can Wait" has got a synth line in the chorus. It was originally a guitar line. We doubled it with synth and it pulled the chorus up. It's little things like that which are nice to do rather than just wading in and playing it as is.

Do you feel you still have to keep improving as a guitar player, or has songwriting taken over?

ADRIAN: I feel that as far as rock 'n' roll, songs are more important than virtuosity. I think I felt that since the first time I tried to copy the solo on "Highway Star" and couldn't do it. I thought, well, I'd better try to write songs. Obviously, you've got to be able to play to put something across, but I think the songs are much more important than dexterity. On the other hand, it's nice to be able to have an idea and be able to play it.

Dave, would you say this is your best guitar playing on record?

DAVE: I think so, but I like to feel that for every album. When I go in the studio I always want to feel satisfied and push myself to the limit. I won't come out unless I'm 100% happy. I think I was wilder a few years ago. I've mellowed out in a way. Musically I've matured. I'd like to feel I've gotten more melodic, not necessarily any faster. Being fast doesn't mean that much to me now. Listen to "Somewhere in Time" or "Heaven Can Wait."

Is there a point in the set you especially look forward to?

DAVE: "Rime of the Ancient Mariner" is a 14-minute song and we can get sucked into it. There's a lot of tempo changes and guitar work. I find that piece kind of classical in a way. You can imagine cellos going and violins in certain parts. There's a few songs where I feel you could have a little Philharmonic orchestra playing, like on "Phantom of the Opera." You never know, one day there might be Philharmonic orchestras playing Iron Maiden.

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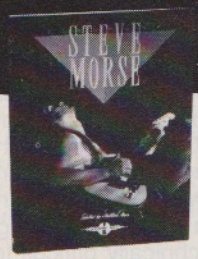

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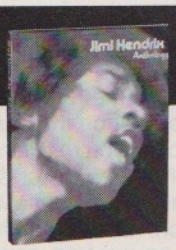

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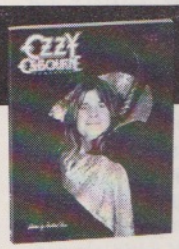

Ozzy Osbourne Songbook

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What do you see as the role of the bass in heavy metal and how do you think it's changed over the years?
Obviously its role is, along with the drums, to lay down the rock solid beat and power the foundation of the song. I think its role has changed over the years. People like John Entwistle and Chris Squire started to do new things. They added a lot to the bass beyond playing just straight time. AC/DC uses straight snare, bass drum and almost the one note bass thing half the time. It works great for them. You've got that type of thing, then you've got the sort of stuff that we do, which is pretty busy. Then again, bits and pieces of our stuff are a lot simpler than people think. Put it this way, I could play all over the place during a song, but quite often I'll play fairly simply and just branch out in parts where it needs it or there is space for it. I can't remember who said this to me but it's stuck with me for years—it's not what you put in on the bass, but what you leave out that makes a good player. That's always stuck in my mind. Technically, I could play things all over the place, but it wouldn't make the song or the band sound better.

Did you ever think the bass was limited in any way?
I never felt that at all. It's just knowing when to and when not to branch out. Certain songs it wouldn't be right. On "Stranger in a Strange Land" I'm starting off on a one note thing which is like an AC/DC type of thing. But if that's what the song needs, that's what you do. If you start overplaying it wouldn't sound right.

Are you still reaching plateaus as a bass player?
No, not really. There are some things on the album which are difficult to play and I have to work on them a bit to play them right. "Heaven Can Wait" may not sound that difficult, because I'm not running all over the place with the bass, but the start and the end is a double picking thing which is not technically difficult to play, but it is difficult to keep up and have it be consistent.

Tell me about your peaks as a player.
I've never really looked at it like that. There are certain songs where I'm happy with some of the bass runs I've done. I don't sit down and think I've reached this point. If I play a song where the bass line works really well and sounds a bit clever I think that's a bit of all right. I can't really say I've reached this or that point. First and foremost, I write songs. The bass fits into the song. Sometimes you can't put fancy bits in because they wouldn't work. I could put fancy bits in all over, even if there is space there, but it wouldn't sound right in some songs.

Your bass playing has a lot of rhythmic push.
That could be partly because I write a lot of the material and I write on the bass. A lot of people think of me as a lead bass player and I really don't think of myself as that at all. I never wanted to be like that. I suppose it comes from writing songs on the bass.

Have you ever thought it was strange that you compose on the bass?
A lot of people ask me, but I've never thought about it that much. Obviously it doesn't feel strange to me. I never knew whether other people like Geddy Lee, the late Phil Lynott or Andy Fraser wrote on the bass. I don't know what they write on. To me it feels very natural to write on the bass.

So what we hear on the record as guitar harmonies started out on the bass?
Yeah, pretty much. If you're talking about the harmony guitar runs, most of that is written on the bass. To be honest, I don't do that so much. In the early days I tended to play some of the runs with them as well so it was a third harmony or unison with a guitar and bass. I don't use that quite so much these days. It's something I may revert back to.

When you write parts are you thinking guitar or bass?
I'm thinking guitar, but basically I'm thinking melody. Quite often the melody lines that I think of could be vocal or guitar. For instance on "Somewhere in Time," the intro melody line ended up being in the vocal chorus. That line doubled as both. Normally, a lot of the melodies I get could be vocal.

Are you thinking exact chords as you write on the bass?

Pretty much I work it out on the bass. Obviously things won't sound the same on bass as guitar. Sometimes I'll ask the guys to experiment with a different variation on the chord. Sometimes I do find it difficult to explain the sound I want and it's frustrating. But once I hear it I know that's the one. I wish I could play better guitar myself so I could work out the chords a bit better.

With your love of melody I'm surprised you haven't tried a six string bass?

I never thought I needed it. One thing I liked about this album is the guitar synth. It made the songs sound a lot richer. It put that richness in the background to give it a bit of color.

Which bass synth did you use?

It's a Roland. I like it. I haven't experimented a lot with it but it got the sounds I wanted. I already had in mind the sounds I wanted to get. It was a question of messing around with it for a while to find out which ones they were. Quite often the sounds you think might be on your list, are not the ones you end up using.

Can you get caught up in it and use the synth all the time as a bass or a sound shaper?

That's what we didn't want to do. In some ways maybe we were a little conservative about it. There are a couple of songs on which I wish we had used it more. There's a bit in the middle of "Alexander the Great" and at the end of "Long Distance Runner" that we should have had synth on. Maybe we were a bit too conscious of going over the top. We didn't want it to come across as being like new toys that we found and went ape over. Now we've used them once and we'll have a good feel for it next time, if we use them again.

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"Technically, I could play things all over the place, but it wouldn't make the song or the band sound better."

—Steve Harris

Where did you use them?

I used the bass synth on the intro to "Somewhere in Time." Live we use that first section on tape so I don't have to use it on stage. You can't walk on stage and play something that slow. So we come in on the fast bit. "Alexander the Great" has some synth but we don't play it live.

I noticed you still go with the same Fender P bass.

I've had it for 12 years. I bought it from our lighting designer. I'm using a Seymour Duncan pickup, but aside from that it's all stock stuff.

Are particular amps important?

Very important. I must admit I'm a bit conservative but I don't have much interest in trying new stuff out. I've gotten a good consistent sound for four or five years now which I've been very happy with. I haven't bothered to try out other stuff unless I heard something that sounded incredible. My roadie Mike tries to get me to try different stuff because he's into that. My preamps are a copy of the Hi-Watt solid state preamp which was actually an all-purpose 200 watt amp with a five-band graphic. They didn't make very many of them. I've got a couple of Hi-Watts but they only made a few of them and deleted the range. I phoned them up and asked if they would make more. They said they wouldn't so I had to get someone else to make them the same. I've got four made the same. The one thing I've changed recently is that I'm using Carver slaves instead of the big RSD's. It's partly because the RSD's are wearing out now. The Carver power amp doesn't change my sound, to be honest. The Carvers are high performance and a lot smaller and easier to take on the road. They've been fine.

Do you use any effects boxes?

Nothing at all.

Which wireless do you favor?

Now I'm using a Sony. The good thing about the Sony's is they are so well made and are at such a high frequency that nothing whatsoever can interfere with them. That's their claim and so far there hasn't been a problem. They are great. I've got two of them and I don't need more backups.

Do you have a backup bass?

I've got another Fender Precision bass which is bright blue with a silver crackle finish. I'm trying to get the same sound out of that one as the other one. It's not quite as good as my first bass. I've got a couple of Lado basses. He is making me another bass. The mistake he made before was that he thought he was doing me a favor by using light wood. It made a big difference in the sound.

What do you use in recording?

It's the same stuff, even as far as the wireless. Everything is the same but scaled down. I use two 4x12" cabinets with EV speakers. I don't like the real low rumbles you get from 18"'s. I've tried them out over the years. I found you'd be knocking people's heads off in the 10th row and back but I couldn't hear what was going on on stage myself. It was so low it didn't get that cut. I settled with 12"'s because I can hear myself well on stage and still push it out well on the

Over Here. Over There.

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low end. The Ev's are very good.

Do you run a direct line in a studio?

Quite often I'll run a direct line and three mikes as well. On this last album we just used mikes.

What about your strings?

A lot of people freak out when I tell them I use the Jazz Bass flatwounds from Rotosound. I lose the top end after a couple of hours. I'm lucky I'm in a position where I can change my strings for each gig. I have that brightness all the time. Before we recorded I used to keep my strings for weeks. I tried boiling them up and all sorts of things. One of the main reasons I don't use roundwounds now is I'm playing pretty fast stuff and also I play the strings quite hard and they chew my fingers up. I like the flatwounds for that reason, plus when you're playing a slow part you don't get that screeching like on an acoustic guitar. I swear by them.

Is getting a good sound important to songwriting or just recording and playing live?

Just for recording and playing live. When I'm songwriting I work it out on the bass and in my head. I don't make demo tapes to play for the band. Adrian tends to make demo tapes. I get Dave and Adrian and play them all the bits. Then they work out the bits and play along with me. I'll go in with Nikko sometimes and work out some time things. Then we put it all together. The last thing we get to come in are the vocals.

Where did the classic Iron Maiden slow intro into the sudden roar of sound come from?

I don't know where it comes from. I used to listen to a lot of early Genesis, Yes and Jethro Tull. I suppose that might be an influence because they had different time changes. What we're doing is what they did. I want to create different moods. It's like light and shade.

It's more like turning on the lights and they stay on.

To be honest, a lot of the stuff I still listen to, like early Yes, is not particularly what I want to play live. The songs we play are not written for recording, they are written to play live. It's a lot more rock, harder and aggressive. A lot of the earlier stuff like Yes, I love it, but it's not the sort of stuff I could get on stage and play. Chris Squire is unbelievable. To actually get up on stage and play that sort of stuff all night wouldn't be right for us. It feels right to go out and play something that's a bit aggressive and powerful. That's not to say that Yes are not aggessive and powerful, because they are in certain parts. It's a different sort of music.

I wondered if you would write a ballad.

"Strange World" on the first album is balladish. We used to play it on stage. I've had an idea for a couple of years that still didn't make it on this album, which could or could not be a slow thing. It might end up being a slow section in something else. Quite often I'll think of a section from one song which would sound good on something so I nick it from one song and put it in another. That's like "Mariner." I really like that one. That and "Alexander" lean toward that early Genesis feel which I love so much but they don't do anymore. I still go around collecting early stuff from them.

Did you ever want to be a guitar player?

If I hadn't played the bass, I wouldn't have minded having a go at the drums. I like pounding rhythms.

Where did your signature galloping bass rhythm come from?

Maybe that sort of came from UFO. They used it years ago but not as fast. I didn't nick it, but maybe I got the idea from them. It was the idea of a rolling beat. It's got a very energetic feel when played right. If you play it too fast, which has been known for us to do sometimes, you go over the top. If you play it fast and right on the edge it can have a magical rolling feel to it. We've used it a few times. "Run to the Hills" and "Somewhere in Time" have got that sort of rolling thing. They are not the same songs, but they have that same type of rolling beat. You've got to be careful because you don't want songs to start sounding the same, but if you do use some of the same beats, there is a similarity. Then again, just straight time is what everyone uses. Why not use something a little different?

Do you have a certain area of the bass you want to work in?

On certain forms of music if you start breaking away from the low E string then the bottom drops out of the song. If you're playing the sort of music where you need that bottom end stuff then you have to stay down a bit. Quite a lot of times I don't use the low E, I use the E on the A string. I've never really worried too much about staying on a certain string. If it sounds right to me then fine. For instance on "Stranger in a Strange Land" I start out on an open E and it wouldn't sound the same if I played it anywhere else. The song says you have to stay there.

On stage who do you listen to to keep your bearings?

I've got to hear the snare and bass drum because I've got to lock in to that. The tom toms we put through the sides and I don't have to hear those cues so much. It's really the snare and the bass and some of the little guitar things. There are certain times when I have to be in a certain place at a certain time because I want to hear something a bit better. There are certain holes and pockets of areas where you hear things better. If there is a bit where I need to hear Nikko

then I'll go to an area where I can hear him.

You move around a lot. How conducive is moving to playing?

I push it a little to the limit. I wouldn't want to run about so much that I'm constantly messing up what I'm playing. That's not the point. Then again, you want to think if you're having a good time then don't worry about the technical side either. There is a fine line there somewhere. I want to go out and have a good time. I wouldn't want to stand at the back and be technically amazing.

How many flubs a night will you make?

It varies. If you're having a good night hopefully you won't make any. In general, I usually do two or three a night.

How did you feel about the performances on the live album?

They were good performances. By the time we got to L.A. they should have been good performances. We'd been on the bloody road long enough. That's why we ended up using most of the stuff from L.A., rather than all the stuff from Hammersmith. We found that by the time we got to L.A. a lot of the stuff was just much tighter or slicker. The stuff on side four, from Hammersmith, sounds really good as well, but it's more raw.

It's interesting that you say the band is better at the end. Usually the band is fresh at the start and fired up to play.

It works two ways. When you start off you are fresh. There are a few bum notes here and there while you're settling down. There are still a few bum notes later on as well. Somehow it does give you bit of an edge when you are on the edge. You're just getting used to the tour. Later on in the tour it tends to get so tight. Tighter than you realize. For instance, we made a video of the very last gig of the last tour. I personally wasn't that happy with the gig. It went down well, but from a personal point of view, I didn't think we played that great. I came off and watched the video with the sound straight off the desk, and blimy, it really was good. If that's what I think of a rough gig then the standards are getting pretty high. I remember when we played Philly and I wasn't that happy with it. The night before I thought we played better in New Haven. As a band we did play better. But the atmosphere in the audience in Philly was fantastic. People who would tell me straight said they thought we were better than in New Haven. It's weird. Sometimes what we feel on stage is not what they feel out front.

We don't know when you make mistakes.

Unless they are really bad. In Philly there were problems with Davey's footpedals and we went on very late. That sort of throws us. It's like a sport. You get psyched up for it and you are raring to go and waiting to get out there. Then you get totally deflated when you can't go on time. We're not robots who switch on and off, so you lose a bit of that feeling when you go out there late. The second number Davey's guitar starts blowing up with noises coming out of the amps. That was a bit off-putting. To start off "Stranger in a Strange Land," Nikko hits a figure at the end of "Children of the Damned." I started the count too early because I was out on the catwalk and couldn't hear it. I came in one beat too early. It would have been all right because I'm playing straight. So I fell back into time with it. But Davey heard me and he came in wrong. I thought, wow, I screwed up, so I tried to get back in with him. That was out with Nikko. It was choatic and seemed really bad to us at the time. It throws you out and does your nerves in as well. It takes you ages to settle down after that. Crazy thing is a lot of people didn't notice it that much. It didn't seem to be as bad as we felt it was. At the time we felt like crawling into a hole and dying.

Would you ever stop a song and start it over?

Not unless we had to. You bluff your way through it and hope it all comes back together again. On the last tour, one of the nights at Hammersmith we did "Icarus" and Nikko had a complete brainstorm. Bruce was announcing the song and Nikko just started it. It was like, oh, no! I came in. Dave and Adrian sort of hesitated and came in slightly afterwards. In the end it sort of almost ground to a halt. We managed to smash our way through it and somehow we got back into time. It was so stupid, so amateurish. We were just laughing. It was embarrassing. In the end, if you laugh it off it's okay. The other night Billy Sheehan was at the show. Billy was talking to Andy Curran from Coney Hatch, who was also at the show. He said to him that David Lee Roth had told him, when you go out and have a bum gig, just carry on smiling and jumping around and looking like you're having a good time and no one will notice. I thought of that last night when we were having a rough time. I thought in the end if you have a positive attitude it seems to come through. The Philly gig was really good toward the end when we settled down.

Do you have a sense that you may be part of that legacy of Chris Squire and John Entwistle?

Only when people meet you and state it. A lot of people tell me they are influenced by me. It's difficult to think of that. I'm still a fan of Chris Squire. I regard him and Entwistle as the pathfinders, not myself. I suppose I must be to some people, because I do get quite a few people telling me that I influenced them. It's a real compliment. ■

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The House of Blue Light—
Deep Purple
Mercury 831 318-1 M-1
Performance: Inspired
Hot Spots: "Bad Attitude," "Black & White" and "Strange Ways"
Bottom Line: Sounding younger still

Jon Lord's death-chill organ announces in *Blue Light*'s first grooves that Deep Purple is quite alive and well. When the rest of the gang kicks in on the opening "Bad Attitude" with a frenzied conviction it is clear these five Englishmen are truly inspired by their reunion. *The House of Blue Light* has a bit of everything, from signature classical overtones on "Attitude" and "Strange Ways" to grand metal, roadhouse blues, naked four-bar rock and even Van Halenesque pop. What makes it work are broad, varied arrangements and inspired playing by all. Ritchie Blackmore is plenty busy on *House*, having written all the melodies with Roger Glover (who produced) and playing fevered guitar that is the thrust on most songs. Every Blackmore solo is worth waiting for, but two stand out—"Bad Attitude"'s thin, angular bend that thrives on unexpected turns, and a staggering launch on the blues shuck "Black & White" that's joined by Ian Gillan's harmonica on the blistering tag. The lucid mix of coarse guitar riffing, keyboard colors, rattling rhythms, melodic surge and Gillan's pressured voice make *The House of Blue Light* rewarding, a record of unending surprises and life.

By the Light of the Moon—
Los Lobos
Slash 9 25523-1
Performance: Rattling and soulful
Hot Spots: "Is That All There Is?," "All I Wanted to Do Was Dance" and "My Baby's Gone"
Bottom Line: A disillusioned dance of Tex-Mex/roots rock

The mighty East L.A. fivesome Los Lobos has overcome the weight of its critically lauded debut by taking the time to do it right, and *By the Light of the Moon* is sure darn right. This band of second-generation Mexican-Americans is a hard-rocking, hard-thinking, urban unit that has the luxury of two excellent songwriter/singer/guitarists, giving the band a dual personality that neatly balances a social conscience and familial ties with the basic urge to dance and scream. David Hidalgo is the conscience, his memorable swaying melodies filled with the disillusionment of today's American dream. His strong, pleading voice is matched by his sleek, trebly blues guitar, nowhere better than on "Is That All There Is?" Cesar Rosas is the rocker, his short, kinetic songs bundles of rootsy fun, from the locomotive boogie of "Shakin' Shakin' Shakes" to the bad blues stomp "My Baby's Gone," where Rosas' husky guitar battles Hidalgo's jazzier lines. Shifting instrumentation changes the color and tension of each cut, giving Los Lobos music its unmistakable bite. Give *By the Light of the Moon* time and you'll be wooed by the band's many styles and stances and swept away by the dense, rattling guitar interplay.

I Hear You Rockin'—The Dave Edmunds Band Live
Columbia FC 40603
Performance: Furious and faultless
Hot Spots: "Here Comes the Weekend" and "Slipping Away"
Bottom Line: All the hits, all the same speed.

Welshman Dave Edmunds keeps up his chops by making the occasional record with his pub-rockabilly band, but he's been making more noise lately producing hit albums for the likes of the Everly Brothers and the Fabulous Thunderbirds. Now he's back a-rockin' on an immaculate self-produced live set that features such pristine sound and precise separation you'd swear Edmunds faked this some late night in his studio. The man knows his way around the knobs, almost as well as he's learned his way around traditional rock, and his extensions of rockabilly on covers like "The Wanderer" and country rock on made-for-Edmunds songs like Elvis Costello's "Girls Talk" are full of empathy and energy. The album blitzes along non-stop just like an Edmunds live show, and the band's true-to-the-original versions are so perfect they'd seem toss-offs if they didn't rock so true. Mickey Gee adds his guitar pickings to Edmunds' thick rhythmic strummings and skids a couple fitting solos across the floor as well. While *I Hear You Rockin'* isn't Edmunds most inspired outing, buying him time to produce more, it will keep the party going with its rocking twang.

Inside the Electric Circus—W.A.S.P.
Capitol ST-12531
To Hell With Devil—Stryper
Enigma PJAS-73237
Performances: Predictably outrageous and sincere
Hot Spots: W.A.S.P—the covers; Stryper—the solos
Bottom Line: From opposite ends of hard rock, two packaged parodies

W.A.S.P. got where it is by being lewd, rude and outrageous. Stryper has achieved its notoriety by being sweet, pure and sincere. Together these bands' new albums reveal the falseness and parody of much of today's hard rock. Lyrics aside—and never fear, W.A.S.P.'s are as blue and drooly as ever, while Stryper's lives seem wholly consumed by worship—these records are as rotely predictable and routinely bloated with thundering rhythms and crashing melodies as any commercially formula-bound music. *Electric Circus*'s songs are weak and uniformly mauling, each with a mega-mash shouted chorus and thudding melody as subtle as a gun. Guitarist Chris Holmes' cliched solos are simple and stiff, though occasionally inspired as on "Easy Living." Stryper's axemen Oz Fox and Michael Sweet are more adept, using hammer techniques and twin leads to toughen up their otherwise achingly sincere songs. Sweet's vocals are full of *Star Search* vibrato and flash that falsely passes for emotion. Blackie Lawless's ugly yell is the better match for rumbling music than Sweet's Sunday TV warble any day. But in either case, posture and pretense are the order of the day, and these albums are a big NO for fans of music, not prickly heat and preaching.

Cold Snap—Albert Collins
Alligator AL 4752
Performance: Stinging
Hot Spots: "Cash Talkin' (the Workingman's Blues)," "A Good Fool Is Hard to Find" and "Fake I.D."
Bottom Line: More icy picking from the Texas Twister

1986 was a banner year for Texas blues guitarist Albert Collins, as he continued to reap critical plaudits and gain exposure all around the world. Now, the Master of the Telecaster's *Cold Snap* indicates that 1987 should get him even more respect as a modern blues monster. *Cold Snap* is a typical Collins outing and more, filled with his mix of funk, slow heart-breakers and humorous monologues, this time given a musical shot in the arm by the Uptown Horns and the mighty Jimmy McGriff on organ. The album's high spots come when those crackling horns and that slinky organ work to inspire Collins to strut his stuff

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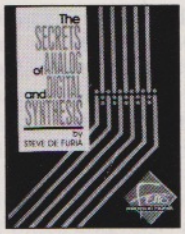

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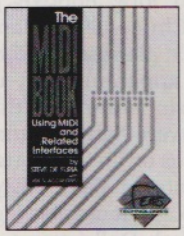

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with renewed sass. The jazzy "A Good Fool Is Hard to Find" is a swinging glide on which Collins rants affectionately in his stinging, thumb-picking style. That romp contrasts sharply with Collins' slow original "Lights on But Nobody's Home," where he engages in musical conversation with saxist Arno Hecht before taking off on a chilling solo full of his patented sustained wires of sound. With added rhythmic funk supplied by guitarist Mel Brown, the cuts on *Cold Snap* are the result of a session that was clearly just plain fun.

Warehouse: Songs and Stories—Husker Du
Warner Bros. 9 25544-1
Performance: Huge
Hot Spots: "Ice Cold Ice," "It's Not Peculiar," "Turn It Around" and many more
Bottom Line: Bright thrash pop with meaning

Those who can't get past Husker Du's guitar wall of sound are missing what the band is all about—behind the pure rock front is an articulate angst and brilliant, shining lyricism that can lead you off the sonic deep end. This Minneapolis trio's latest is a two-record set of pop thrash that's always on the verge of explosion and disintegration, a lifetime's worth of introspection and over an hour of symphonic guitar chording. Guitarist Bob Mould and drummer Grant Hart have split the songwriting duties 50–50, mixing whirring gallops with oddly-crafted pop melodies and buzzing psychedelic counterpoint. Mould will never challenge anyone in the speed solo field, but the range of sounds and moods he generates from his maxi-decibel guitar is astounding. The album builds through throbbing peaks and valleys (too many, perhaps) to the fourth side's cataclysmic escape to freedom "You Can Live at Home." As odd as it sounds, *Warehouse* exposes Husker Du's gentler side, from the questioning chorus of "It's Not Peculiar" to the harmonies and pop turns on "Back from Somewhere." This is music with parts that bring back memories, but a whole that's a pure, original rock expression.

Exploded View—Steve Tibbetts
ECM 831 109-1
Performance: Fragmented and fleeting
Hot Spots: "Name Everything" and "Drawing Down the Moon"
Bottom Line: Close to the psychosonic edge

Guitarist/studio tinkerer Steve Tibbetts must have some wild-ass dreams, because little in real life resembles the fragmented, foreboding soundscapes of his dense instrumental music. Combining layers of his steely acoustic and fiercely feedbacking electric guitars with the mantric rhythms of Marc Anderson, Tibbetts creates wild and fervent musical tales marked by moments of breathtaking beauty and howling pain. For *Exploded View* Tibbetts expanded his palette, adding some rich, wailing wordless vocals and occasional throbbing bass parts to make his music even more enveloping. "Name Everything" is Tibbetts at his most expansive, his twisting, moaning electric guitar ominously overseeing a frantic percussive dance. That ranting, feedback-drenched guitar lashes out in waves of sound that become Tibbetts' most distinctive voice. Everything was recorded in Tibbetts' basement studio, giving the music a revealing closeness and clarity. Overall, though, *Exploded View* is weakened by a certain repetition of feeling, the sweeping shifts from ringing acoustic to yawing electric a bit too commonplace. Still, Tibbetts' mad playing and sprawling conceptions combine in one-of-a-kind musical canvasses that drift in their own space, uncategorizable and unforgettable.

Land of the Damned—Diamond Rexx
Island 7 90554-1
Performance: Oversexed
Hot Spots: "All I Need" and "B.A.T.S."
Bottom Line: Midwestern metal with little to distinguish it

When was the last time a metal band emerged from America's third largest city? Can't remember? Well keep thinking, because *Land of the Damned* gives no indication that Chicago's Diamond Rexx will be around long enough to remember. The four Chitowners of Rexx devised a sound *and* a glam/sleaze look before breaking out, apparently self-assured that their music alone wouldn't be enough, and they were right. *Damned* can best be described as ordinary, though it does have moments of flair. Singer Nasti Habits has a voice that crosses Iggy Pop with the New York Dolls' taunt of David Johansen and ends up sounding like a tortured dog. Fortunately, most of his lyrics of lust and cartoon rebellion are fit for dogs. Guitarist S. St. Lust provides a few peaks with his cliched but apropos leads and an occasional catchy riff like on "All I Need." The band obviously has practiced, churning out the crash with a confident, sneering attitude, but even the baddest, most brazen attitude has to be matched with music that sticks in the mind. No doubt Rexx's outrageousness will earn them a second chance. Hopefully, they'll get some songs by then.

Hank Live—Hank Williams Jr.
Warner Bros. 9 25538-1
Performance: Rowdy
Hot Spots: "La Grange" and "My Name Is Bocephus"
Bottom Line: Country that rocks

You won't see much country music reviewed in this column or transcribed in the center of this magazine, but the latest from Hank Williams Jr. rocks too hard to ignore. Side one is a kind of Southern rock retrospective on which Williams cranks his ten-piece into a rocking dither unlike anything you'd expect from the Nashville mainstream. With characteristic good-ol'-boy rowdiness, Williams' band kicks in from the word howdy with a three-guitar front that stirs up more dust than a corral full of ornery mules. Lamar Morris and Wayne Turner match wits on lead, culminating in the band's eight-minute wrestle with ZZ Top's classic boogie "La Grange," a rendition that flies behind this outfit's full power. And a tour through two Lynyrd Skynyrd faves is frantic and friendly, proving the truth behind Williams' label as an outlaw country man. He don't sound like his dad for sure, though he tries on the low-key second side, mumbling his way through a solo acoustic set of his own hits. But *Hank Live*'s first half is one of the wildest yahoo throwdowns heard lately, reminding even the most skeptical that country is much more than broken hearts and barstools, and sequined suits.

Soundtrack from the Color of Money—Various artists
MCA-6189
Performance: Fitting
Hot Spots: Don Henley, Mark Knopfler, B.B. King, Willie Dixon and Robbie Robertson
Bottom Line: A rock soundtrack that sounds like the movie

The soundtrack from *The Color of Money* is a rare film collection that manages to maintain the gritty, corrupting feel of its movie without compromising any artist's integrity. The album begins with the snap-back cockiness of Don Henley's "Who Owns This Place" and through dips and turns never sheds its swaggering pose. Highlights include a short, hypnotic Mark Knopfler instrumental that puts side one to bed; a gruff, growling prowl from neglected bluesman Willie Dixon; classic B.B. King passion on "Standing on the Edge of Love," and a couple of Robbie Robertson instrumentals that mix the Band's quirkiness into sweeping Gil Evans conceptions. The brief low points are two Robert Palmer blues that are mostly style and little substance and a routine turn from Eric Clapton.

T-Bird Rhythm—The Fabulous Thunderbirds

Chrysalis PV 41395

The Fabulous Thunderbirds were all the rage last year, "discovered" by mainstream America through their hard-charging *Tuff Enuff* album and a soundtrack appearance (*Gung Ho!*), a marketing ploy essential for commercial success these days. To most people the honest, dirty, funky blues the T-Birds specialize in was a revelation. For the band this sudden glory was unsought but welcome, coming after more than a decade of shuffling between blues clubs and rock bars in the parched expanse of Texas. While most had missed the weathered Thunderbirds swing, blues fans and the record companies caught on. In the late 70's and early 80's the Birds rocked out a series of albums for Chrysalis, records just as fun as *Tuff Enuff* and filled with the same reverence and love for blues and roots rock. If you can roust them out, all Thunderbirds albums before *TUFF* are available at midline prices. Most interesting among them is *T-Bird Rhythm*, a 1982 effort produced by Nick Lowe, whose former Rockpile counterpart, Dave Edmunds, just happened to produce *Tuff Enuff*.

Lead singer and harp player Kim Wilson provides the band with its personality in his gruff, rich baritone and the way he snaps off verses with passion, wit and fierce leering, as well as with his vigorous harp blowing, even his whistling, ala Professor Longhair, on Wilson's original shimmy "Poor Boy." Guitarist Jimmie Vaughan provides the musical muscle from his extensive lick catalogue that spans the breadth of raw rock and blues basics. Eric Clapton recently named this Vaughan as his favorite player, and the evidence why is all over *T-Bird Rhythm*. Vaughan's playing is always tasty and unerringly true to each song's rhythm and mood, whether ripsnorting rock like "My Babe" or the mean, low rumble boogie of "'Neighbor' Tend to Your Business," on which his axe is reverbed to resemble a Leslie organ. The combination of Vaughan and Wilson with the backing of bassist Keith Ferguson's steady jive and drummer Fran Christina's locomotion makes any Thunderbird album a treat. *T-Bird Rhythm*'s mix of sultry grooves and sweaty moves in Nick Lowe's invisible production is worth searching out.

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*The Spirit Of Radio
Burnin' For You
Dust In The Wind
Memphis, Tennessee
**Continuum

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Looks That Kill
*Flight Of Icarus
Pride And Joy
Rebel Yell
Crazy On You

____501 **January 1985**
The Trooper
Money
Blue Sky
The Warrior
*Rock And Roll All Night

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All Night Long (Squier)
*General Lee
Highway Star
Midnight Maniac

____506 **August 1985**
*The Last In Line
Cocaine
You've Got Another Thing Comin'
When You Close Your Eyes

____510 **October 1985**
*Holy Diver
Johnny B. Goode (Berry)
Dee
Black Magic Woman
And The Cradle Will Rock

____512 **December 1985**
*You Shook Me All Night Long
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*Stairway To Heaven
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*All Along The Watchtower
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____605 **May 1986**
*Dream On
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*Detroit Rock City

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*Start Me Up
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Room 335
Genesis

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*Run To The Hills
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*Reelin' In The Years
Samba Pa Ti
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*Road Games
5150
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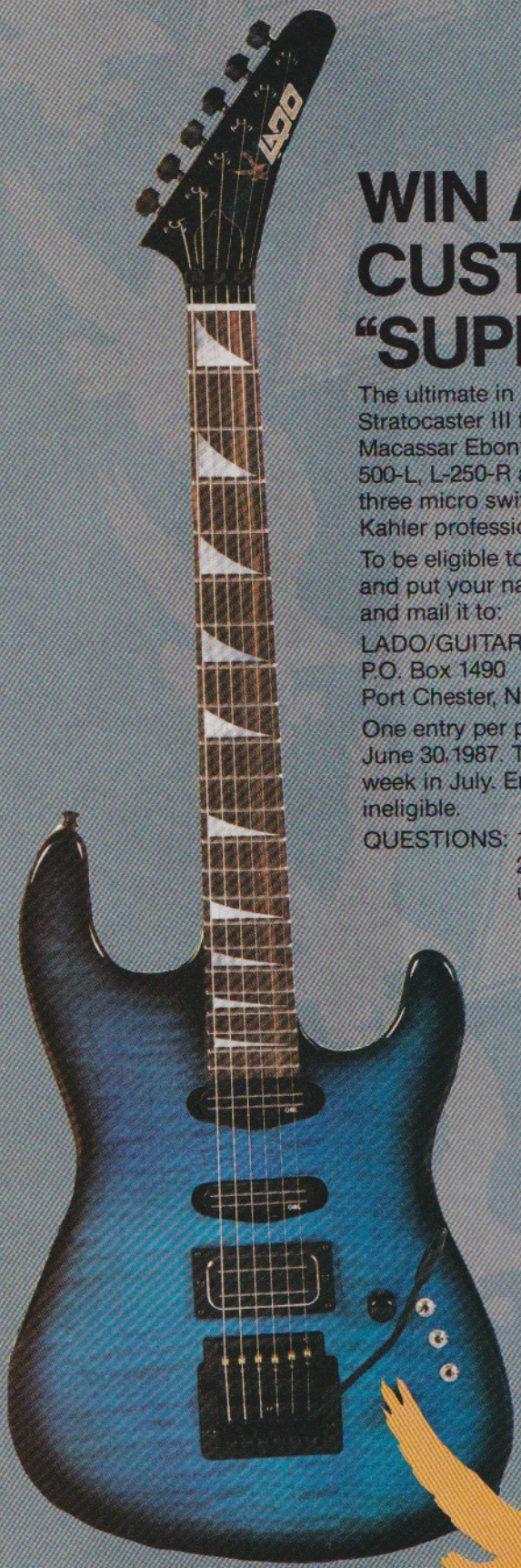
JACK CASADY

Continued from page 12

ing folk guitar and stuff like that, and he started playing with these guys, and he said, 'You'll never guess what the name of this band is.' He said, 'Jefferson Airplane.' I laughed, and he said, 'We need a bass player; you need to play bass.' We had that band together in high school, only he's two years older than I am. He went off to Antioch College and I used to meet him in New York and we'd go see the Rev (guitarist Reverend Gary Davis) and a bunch of guys, John Lee Hooker and all those kind of guys. So during that folk era I was coming up to New York a lot; I was about 16 then. I had a lot of cross-references of different styles of music. For a period of time I was really into the ballet, and Prokofiev and what not. So I'd go up to Carnegie Hall on weekends by myself, take a train up.

So, you're feeling good about your situation now?

You could catch me tomorrow morning and I might be feeling terrible. I'm a manic person. I'm trying not to totally destroy myself. The new project is exciting. Things go in waves; I can't expect to always be creative or have everything happen. The challenge is handy. All of us really have a lot of stuff pent up inside, and Paul is singing great, Marty's got a lot of great songs, and all of us have been frustrated in certain areas of our careers for a time, so it's not too much bullshit. We have good arguments. The competititon is stiffer than ever. There were a couple of record companies that wouldn't even touch us 'cause they knew us. One guy from a company that shall go un-named said, 'Forget it, I know who they are,' meaning that an old name is old hat, or something. A lot of people thought we'd be regarded as the dinosaurs giving up and getting back together again, but all of us are brassy enough not to do that. I think my reputation stands for itself. I mean, nobody else in the other arts thinks their career is over at age 40. There's all kinds of discouragement, let's face it. People love to see you fail. In a certain aspect, in a morbid aspect, people like to see people who have gotten somewhere fall. There's a fascination with that. But when you succeed they're right behind you. Look at Tina Turner; she makes me feel good. I've got the first album, and my wife and I bought her last album, and I was telling her, 'You know, I've got her first album,' and I got it in 1958, and I played the new album right after it, and it was Tina Turner; it sounded like her and it was in her heart, it had nothing to do with anything else. And she had that attitude at 17, and she's got it now. ■



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One entry per person. Your entry must be postmarked no later than June 30, 1987. The winner will be notified by phone during the first week in July. Employees of Cherry Lane and LADO Guitars are ineligible.

QUESTIONS: 1) What is your favorite song or bass line in this issue?
2) What song would you like to see featured in an upcoming issue?

LADO

GUITAR
FOR THE PRACTICING MUSICIAN

THE CHARTS

The following list of best-selling instruments and effects, listing for both over $500 and under $500 was put together by polling some of the top music dealers throughout the country. If you are a music dealer and would like to contribute to this survey, send a postcard with your name and phone number to Anne Bristol c/o GUITAR For the Practicing Musician, P.O. Box 1490, Port Chester, New York 10573

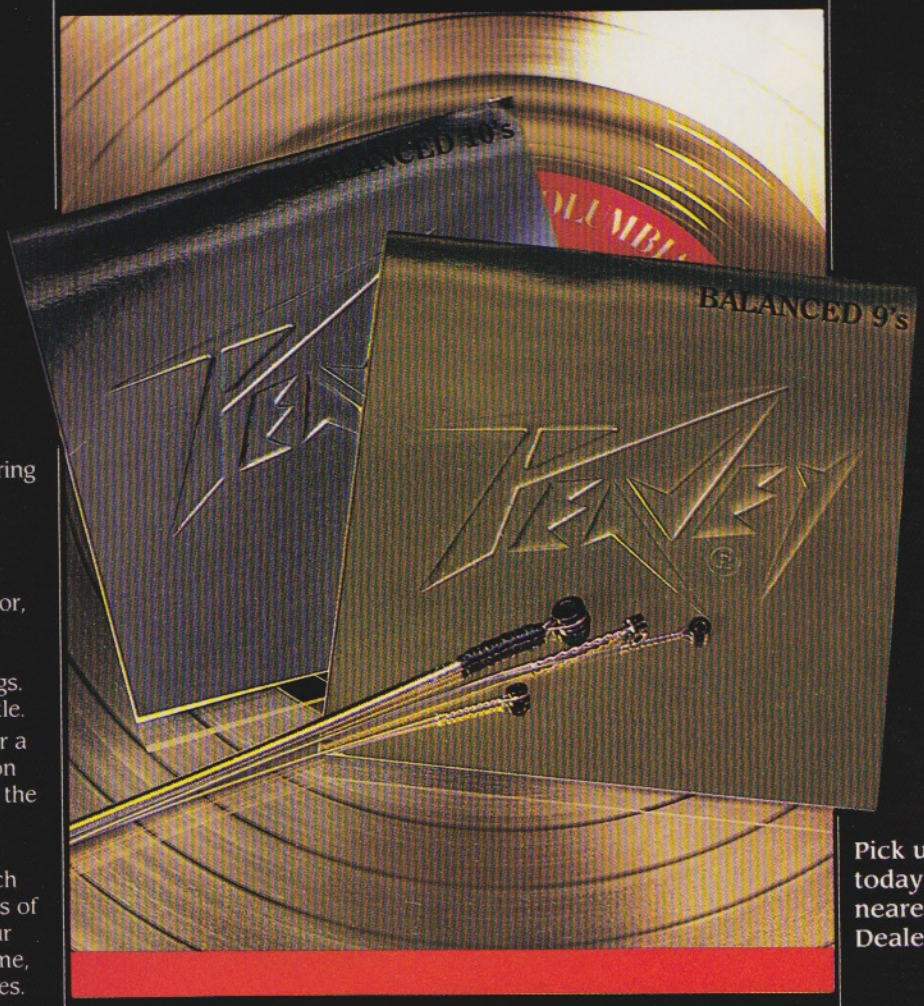
	THIS MONTH		LAST MONTH	
GUITARS				
KRAMER	1	1	1	1
B.C. RICH	2	3	5	3
GIBSON	3		2	
CHARVEL	4	8	4	4
FENDER	5	2	3	2
G&L	6		7	
JACKSON	7		6	
GUILD	8			
PAUL REED SMITH	9		8	
WASHBURN	10			
PEAVEY		4	9	5
JB PLAYER		5		8
IBANEZ		6		
WESTONE		7		
ARIA PRO II		9		6
YAMAHA		10		9
BASSES				
GUILD	1		3	
FENDER	2	3	2	1
STEINBERGER	3		6	
PEAVEY	4	1	4	2
G&L	5	9	7	
CHARVEL	6		7	
KRAMER	7	4	9	5
B.C. RICH	8	2	1	3
IBANEZ	9	5	10	4
YAMAHA	10	7	8	6
WESTONE		6		
MUSIC MAN		8		7
WASHBURN		10		

	THIS MONTH		LAST MONTH	
AMPS				
MARSHALL	1	2	1	3
PEAVEY	2	1	2	1
GALLIEN-KRUEGER	3	9	7	10
CRATE	4	4		4
MESA-BOOGIE	5		8	7
LANEY	6	10	9	
SEYMOUR DUNCAN	7		6	
RANDALL	8	8	5	9
KMD	9			
FENDER	10	3	4	2
DEAN MARKLEY		7	10	
GORILLA		5		5
TRAYNOR		6		
EFFECTS				
DOD		1		2
BOSS		2		1
IBANEZ		3		3
ARION		4		5
YAMAHA		5		4
WASHBURN		6		
MORLEY		7		
PRO CO		8		
ROLAND		9		6
CUTEC		10		8

—Over $500 **—Under $500**

WHAT'S HOT: Vintage Fender guitars, Kubicki X-factor basses, Guild-Hartke speaker cabinets, Electro-voice ND microphones, the Boss Octaver, Charvel Model #4, Casio CZ-1 keyboards, Seymour Duncan 60 Watt convertible amps, Crate G-10 amps, Korg digital reverbs, Taylor acoustic guitars, Soundtech PA systems, Scholz rockmodules.

"BALANCED" GOLD
AND PLATINUM STRING SETS



No Surprises

Often times, pre-packaged string sets will have at least one "surprise" string that has a different "feel" or tonality in relation to the others. Better players, through trial-and-error, may resort to "building" their own sets to hit on a more uniform combination of strings. It's a never ending, uphill battle.

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